Leading Publication
In the World of Offset-
Letterpress ***Printing***

May 1955

The Inland Printer

How We Solved Production Control Problems

Reduce Noise in Your Plant, Improve Efficiency

Silk Screen—Complementary Printing Process

Web Offset Research Program Pays Dividends

Put Yourself in a Printing Buyer's Shoes

You can cut costs and boost output by *keyboarding* mixed composition on a Linotype. You avoid expensive "cutting in," and gain *extra economy* from the uniform Linotype slugs which eliminate time-consuming floor work. To meet every composing room need, Linotype makes four mixers:

New Rangemaster Model 35—Your best buy for big heads and display. It sets through normal 36- and condensed 48-pt. *. . . a main magazine capacity no other mixer can equal.*

New Rangemaster Model 36—All the superiorities of the "35" plus auxiliary magazine range through condensed 60 pt.

Blue Streak Model 29—Sets through normal 24- and condensed 42-pt. Its *proven reliability* makes it the favorite for setting the great majority of mixed composition in "ad alleys" and commercial print shops everywhere.

Blue Streak Model 30—All the advantages of the "29" plus auxiliary magazine capacity through condensed 60 pt.

Start to cut costs *now*. Ask your Linotype Production Engineer to help you decide which Linotype is best for you.

HYDRAQUADDERS
Need No Maintenance

Willmott Lewis, Jr., Production Manager of *The Evening Star* and *The Sunday Star*, Washington, D. C., states that seven Hydraquadders "have given us very satisfactory service . . . very easy to operate and, so far, maintenance free."

Linotype's new Hydraquadder will give you complete satisfaction, too. Ask your Linotype Agency for details.

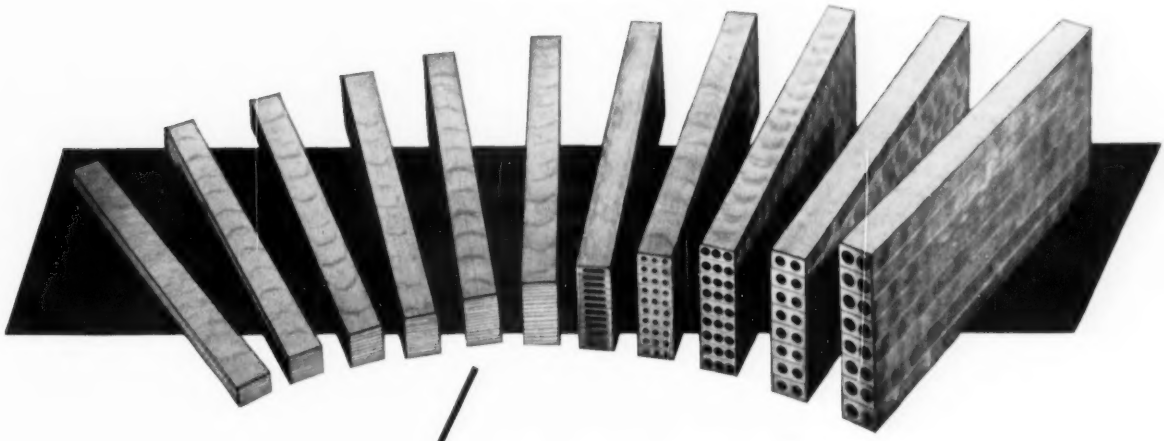
• LINOTYPE •

MERGENTHALER LINOTYPE COMPANY
29 Ryerson Street, Brooklyn 5, N. Y.

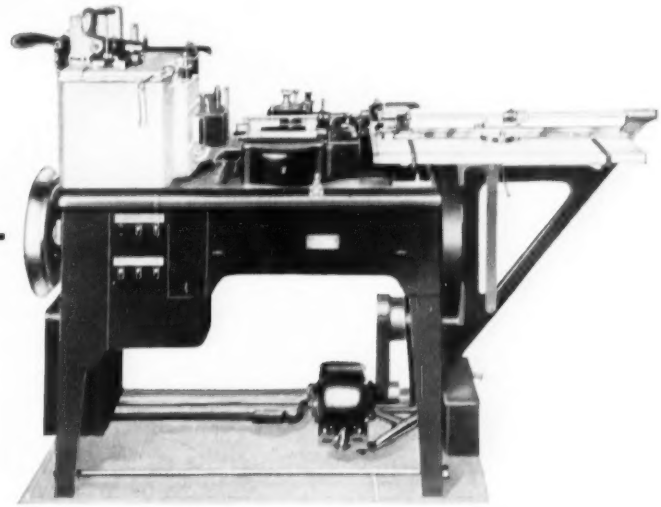
Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. **In Canada:** Canadian Linotype, Limited, Toronto, Ontario

L E A D E R S H I P T H R O U G H R E S E A R C H

Set in Linotype Fairfield Medium and members of the Spartan family



Here are aptly illustrated Elrod versatility and its wide range of product—an abundance of leads, slugs, rule border and base material from 1 point to 36 points in thickness—all from a single machine. Simple in design and mechanism, the Elrod consistently delivers an accurate product of high quality that meets exacting modern printing requirements. An Elrod installation in your plant will help to end strip material shortages, with consequent wasteful practices, and assures a continuous supply for most composing room needs. The Elrod is dependable, efficient equipment which has proved itself through the years in hundreds of important printing and publishing plants, to complete satisfaction of the user. Write us for full information as to how the Elrod will help you to lower material production costs and better the output of the composing room in your plant.



The Elrod

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Tempo family

3 big screens

48"
133 LINE

48"
150 LINE

36"
250 LINE

We have two 48 inch screens
150-133 line to fit
your big job . . . . . also a 36 inch
250 line for projection
or fine reproduction

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

522 South Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0522

DAY & NIGHT

MAY 1955
Vol. 135 No. 2

The Inland Printer

THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Some Flowers for the Living

Editor, *The Inland Printer:*

At our annual meeting on March 3rd, our Board of Directors passed a resolution officially expressing appreciation to you and your publication for the publicity given to the Lithographic Technical Foundation.

Please be assured of our gratitude for your fine coöperation in working with the Foundation in its efforts for progress in the industry.

—J. Louis Landenberger, President, Lithographic Technical Foundation, New York, New York

Likes Petty's Design Articles

Editor, *The Inland Printer:*

Could we please have your permission to reproduce your article, "Basic Design for Today" by Mr. Petty. I refer to his article in the March issue of *The Inland Printer*.

I thought the article very interesting and timely and think some of our customers would be equally interested,

—Stanley E. Rolfes, Westerman Print Co., Cincinnati, Ohio

"It Can Be Done in Knoxville"

Editor, *The Inland Printer:*

I will appreciate your help in obtaining material that will be useful to our Knoxville Graphic Arts Association in promoting a drive to retain as well as increase the printing bought in this area. In effect, the idea is that "It can be done in Knoxville." We do have the equipment and ingenuity to handle the requirements of our community, such as color-process, snap-out one-time carbon

(Turn to page 4)

LEADING ARTICLES

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For contents of previous issues, consult the Industrial Arts Index in the library

Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

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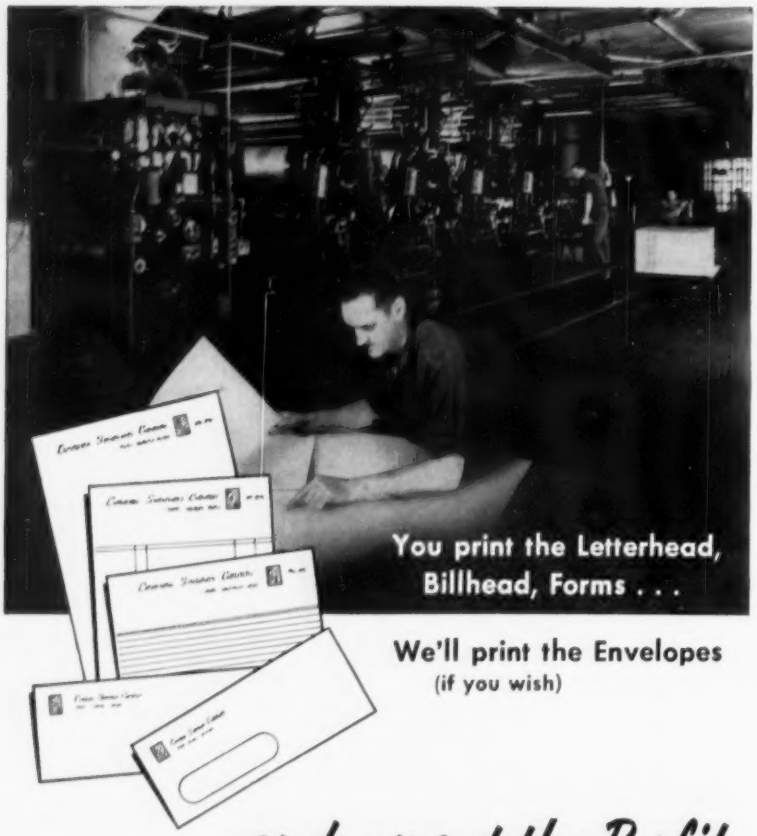
Audit Bureau of Circulations
Magazine Publishers Assn.



We'll print the Envelopes
(if you wish)

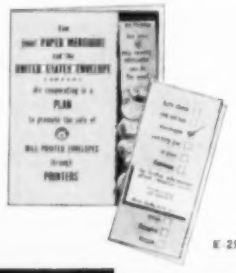
and you get the Profit from another Envelope Order

Have you heard? . . . many printers have for years been making extra profits by using U.S.E.'s *Mill-Printing Service* to supplement their own printing facilities on certain types of envelope business.

Under this plan you can ask for the envelope orders . . . and *deliver* printed envelopes at a profit, even if you prefer to keep your presses on other forms of printing.

And you can actually create *new* envelope business with the U.S.E. Envelope Check List Folder, which your Merchant has for you.

This U.S.E. Envelope Check List Folder is part of the U.S.E. Mill-Printed Envelope Plan, fully explained in the Mill-Printing Bulletin. Ask the firm which is now supplying you with plain envelopes to show you a copy — or write today to Advertising Department at Springfield 2, Massachusetts.



E 2P

UNITED STATES ENVELOPE COMPANY

SPRINGFIELD 2, MASSACHUSETTS

15 Divisions from Coast to Coast

LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

forms, continuous forms and all general letterpress and lithographic type of printing.

Your publication is outstanding in its field and I feel that you have specimens produced by other associations that will help us.

—R. H. Stubley, Stubley-Knox Litho Co., Knoxville, Tennessee

Vermont Shop Mute, Inglorious

Editor, *The Inland Printer:*

I sent for a sample copy of your magazine to see the present state of the printing business and, not much to my surprise, I find that there is probably no such thing any more as an old-fashioned, all-around printer. In these hectic days of more automation and less man, I'll bet that the industry does not, cannot and won't produce a man who can operate with success and pleasure a one-man printing business.

It's too d—d bad. I started in as a one-man printer back 20 years ago here in this hill village of Weston in Vermont. I made a living. Doing it all: hand composition (I imported a run of Old Style from William Caslon Sons in England), stone work, lock-up, makeready, paper cutting, press work, hand folding. I had fun. But with other things coming along, I turned to them, and today there stands mute and inglorious the equipped shop with no one to run it.

So, I ask you . . . shall I give up and sell the stuff for junk or is there, anywhere, a man . . . an old-timer, who not only knows how but wants to make a living by being a printer . . . in a small Vermont hill village?

I doubt it, but it does no harm to ask.

If there isn't, then the American system has dried up and we may as well pie the case.

—Vrest Orton, Vermont Country Store, Weston, Vermont

Foreign Orders Amazed Him

Editor, *The Inland Printer:*

We all seem to be troubled with afterthoughts. Your current letter brought this to mind. Back a month or so ago you ran a reproduction of one of our advertising cards. The text matter related to a new specimen book we are distributing. To by-pass curiosity seekers, we put a price of $1 on to cover handling and mailing. The book carries a published price of $5. The actual cost ran in excess of $10 each. Like all such books, its purpose is a business builder.

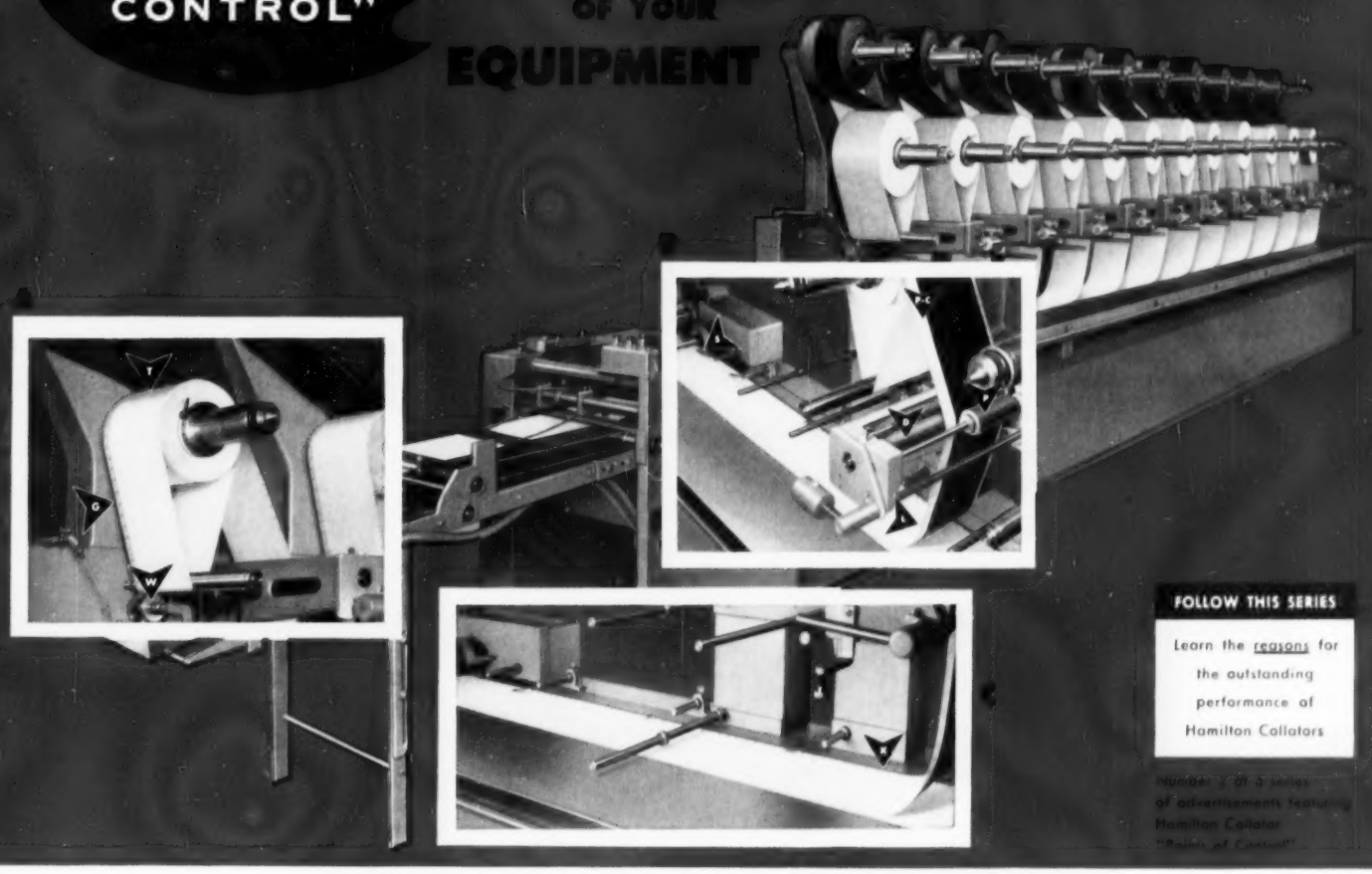
Much to our amazement, we received orders from Bombay, India; Melbourne, Australia; Tokyo, Japan; London, England and several national cities. The possibility of securing business from these widely scattered localities is nil, we well realized, yet we honored the requests because they were so unusual.

The next time someone questions the distribution of your magazine and the thoroughness with which it is read, you can recall for their benefit the unusual experience of ours.

—Frank Lightbown, Cecil H. Wrightson, Inc., Boston, Massachusetts

"A COLLATOR IS NO BETTER THAN ITS CONTROL"

YOUR ABILITY TO COLLATE COMPETITIVELY DEPENDS UPON THE SPEED AND ACCURACY OF YOUR EQUIPMENT



FOLLOW THIS SERIES

Learn the reasons for the outstanding performance of Hamilton Collators

Number 2 of 3 series of advertisements featuring Hamilton Collator "Points of Control"

CHECK HAMILTON'S 3 PRIMARY POINTS OF CONTROL

A. Carbon glued to paper at unwind point so that carbon and paper are fed to the pin band together as *one integral web.*

* Glue applied by wheel "W" to paper edge along double glue line "G" meets the carbon web at point "T" to effect a cemented *paper-carbon* web for integrated feeding to the pin band at point "K".

* Thus with the carbon strip promptly reinforced by paper, feeding carbon to a Hamilton collator is virtually without problems.

B. Automatic web feed control.

* Paper-carbon loop "L" is unfailingly maintained with the proper amount of "slack" and consequent angle of entry onto the pin band.

* This is achieved by automatic regulation of the pressure applied by pinch roll "P" against paper-carbon web "P-C" and drive roll "D".

* Thus the rate of feed from the paper and carbon rolls is self-regulated.

C. A *full*-length "pin-band" engaging the web for approximately 90% of its unwound length.

* From the instant the paper-carbon webs reach the pin band at point "K" until they are presented to the initial copy-set processing station (e.g., slitting, etc., point "S") the webs are *continuously engaged* by an *uninterrupted* series of *pins* mounted on *one band.*

* *Any* collating *hole spacing* that is accurate enough for *conceivable use* can be run on a Hamilton collator *without* any *difficulty* whatsoever—this, due to the carefully determined *pin spacing* on the *control band.*

* The most outstanding design features of Hamilton collators, found so highly advantageous by the trade, originated in the engineering department of The Hamilton Tool Company and are legally protected against infringement.

BUSINESS FORM MACHINERY PRECISION

The **HAMILTON** TOOL COMPANY
900 HANOVER ST., HAMILTON, OHIO

LEADERSHIP THROUGH PIONEER RESEARCH

HOLLINGSWORTH *A New* INDEX *is*

Three business leaders—merchant, printer and user —testify to the excellence of Hollingsworth Index. It meets every test.

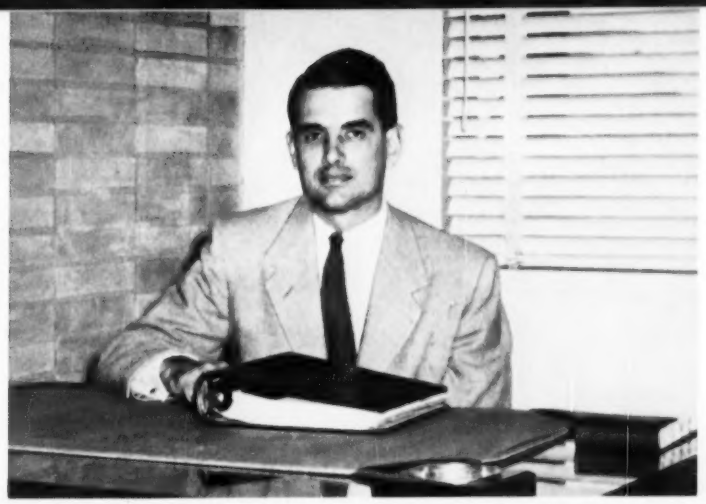
Call the H&W Man about HOLLINGSWORTH INDEX!

HOLLINGSWORTH INDEX MERCHANTS

CALIFORNIA	
Los Angeles	Carpenter Paper Co.
Los Angeles	Ingram Paper Co.
CONNECTICUT	
Bridgeport	Lott-Merlin, Inc.
Stamford	Lott-Merlin, Inc.
DIST. of COL.	
Washington	Stanford Paper Co.
ILLINOIS	
Chicago	Atwood Paper Co.
Chicago	Marvin Envelope & Paper Co.
INDIANA	
Fort Wayne	Millcraft Paper Co.
Indianapolis	Indiana Paper Co., Inc.
LOUISIANA	
New Orleans	Alco Paper Co., Inc.
MAINE	
Augusta	Carter, Rice & Co., Corp.
Portland	C. M. Rice Paper Co.
MASSACHUSETTS	
Boston	Andrews Paper Co.
Boston	Carter, Rice & Co., Corp.
Boston	The Century Paper Co., Inc.
Boston	Storrs & Bement Division, Carter, Rice & Co., Corp.
Boston	Percy D. Wells, Inc.
Brockton	Atwood Paper Co.
Holyoke	Judd Paper Co.
Worcester	Esty Div., Carter, Rice & Co., Corp.
Worcester	Industrial Papers, Inc.
MICHIGAN	
Detroit	The Whitaker Paper Co.
MINNESOTA	
Minneapolis	Minnesota Paper & Cordage Co.
MISSISSIPPI	
Jackson	Central Paper Co., Inc.
NEW HAMPSHIRE	
Concord	C. M. Rice Paper Co.
NEW JERSEY	
Hackensack	Garfield Card & Paper Co.
Newark	Central Paper Co.
NEW YORK	
Albany	W. H. Smith Paper Co.
Binghamton	Binghamton Paper Co.
Buffalo	The Alling & Cory Co.
Buffalo	Franklin-Cowan Paper Co.
Elmira	Horwitz Brothers
New York	The Alling & Cory Co.
New York	Baldwin Paper Co.
New York	Barclay Paper Co., Inc.
New York	Crown Paper Co.
New York	M. M. Elish & Co., Inc.
New York	J. E. Linde Paper Co.
New York	Uptown Paper & Envelope Corp.
Rochester	The Alling & Cory Co.
Rochester	The Genesee Valley Paper Co., Inc.
OHIO	
Akron	Millcraft Paper Co.
Cincinnati	Merchants Paper Co., Inc.
Cleveland	Millcraft Paper Co.
Columbus	Sterling Paper Co.
Toledo	Millcraft Paper Co.
PENNSYLVANIA	
Harrisburg	The Alling & Cory Co.
Philadelphia	W. B. Killhour & Sons
Philadelphia	Rhodes Paper Co.
Philadelphia	Schwartz & Co.
Pittsburgh	The Alling & Cory Co.
Scranton	Elm Paper Co.
RHODE ISLAND	
Pawtucket	Industrial Paper & Cordage Co.
Providence	Carter, Rice & Co., Corp.
Providence	Providence Paper Co.
TEXAS	
Houston	Moore Paper Co.
San Antonio	Shiner-Sien Paper Co.
VERMONT	
Burlington	Vermont Paper Co., Inc.
WISCONSIN	
Milwaukee	Sensenbrenner Paper Co.
Milwaukee	Wisconsin Paper & Products Co.

1. MERCHANT LIKES UNIFORMITY

"Whenever we fill a new customer's order for index paper with *Hollingsworth* Index, we know we've made him a *regular* customer," says Donald C. Ingram, Treasurer of Ingram Paper Company, Los Angeles. "And one big reason is that Hollingsworth Index is always uniform. The new white is brighter, too, and the price is right. That all adds up to customer satisfaction."



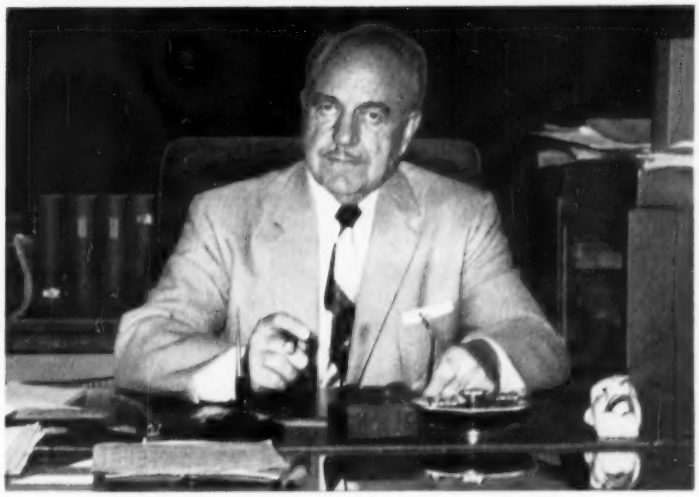
TRIPLE-TESTIFIED

2. PRINTER LIKES RESULTS

"No amount of care in make-ready can make a poor stock rule well," says Mr. W. E. Jenkins of Jenkins Index Card Company, Los Angeles. "That's why we specify Hollingsworth for all our index work." "That's right," agrees Mr. J. L. Biggins, Co-owner of the same Company. "It's always the finished job that counts. And when we're using Hollingsworth Index we know in advance that the job is going to be tops."

3. USER LIKES LEGIBILITY

"Our records really take a beating," says Mr. E. W. DuRee, Deputy Purchasing Agent for County of Los Angeles. "They're being handled constantly. We find that Hollingsworth Index stands up under rough treatment — the printing and writing stay sharp and clear. That makes for greater efficiency — fewer mistakes. When it comes to index, we always specify Hollingsworth."



HOLLINGSWORTH & WHITNEY DIVISION

Scott Paper Company

60 BATTERYMARCH STREET, BOSTON, MASSACHUSETTS

Sales Offices:

230 Park Avenue, New York, New York

111 West Washington Street, Chicago, Illinois

60 Batterymarch Street, Boston, Massachusetts

WHY DO IT THE HARD WAY?

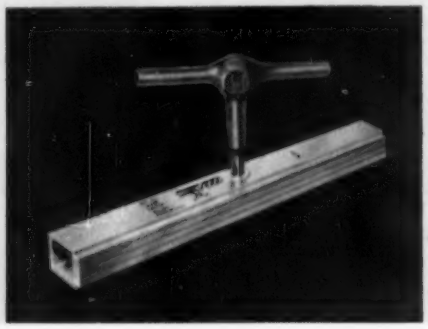
win the race against time — with CHALLENGE HI-SPEED QUOINS!

It's no picnic to be handicapped with old-fashioned equipment. That's why smart printers everywhere are turning to Challenge and the jet-swift efficiency of Hi-Speed Quoins!

Challenge Hi-Speed Quoins reduce lock-up time by as much as 80%. One quoin . . . one key — the equivalent of 5 . . . 6 . . . yes, even 8 standard quoins. And one quick twist — and that's it! No hunting for parts. No reglets. No work-ups.

Challenge Hi-Speed Quoins are made of the finest, rust-proof, plated steel to give years of hard service. In 7 sizes to meet all requirements.

Ask your dealer for a demonstration or write Challenge for full details.



THE CHALLENGE MACHINERY CO.

Office, Factories and Showroom:
Grand Haven, Mich.

DEALERS IN ALL PRINCIPAL CITIES

Challenge® TRADE MARK

787

For the finest reproduction...

Kromekote®
BRAND
CAST COATED PAPERS

CHAMPION PAPERS
TRADE MARK

THE CHAMPION PAPER AND FIBRE COMPANY
HAMILTON, OHIO

Number Twenty of a series designed to show how "Champion Sets the Pace in Papermaking."

THESE LEADING PAPER MERCHANTS SELL THE FAMOUS CHAMPION BRANDS

ALABAMA
Birmingham — The Whitaker Paper Co.
Mobile — The Partin Paper Co.
Montgomery — W. H. Atkinson

ARKANSAS
Little Rock — Roach Paper Co.

CALIFORNIA
Los Angeles — Carpenter Paper Co.
San Francisco — Carpenter Paper Co.

COLORADO
Denver — Carpenter Paper Co.

CONNECTICUT
Hartford — John Carter & Co., Inc.
New Haven — John Carter & Co., Inc.

DISTRICT OF COLUMBIA
Washington — The Whitaker Paper Co.

FLORIDA
Jacksonville — The Jacksonville Paper Co.
Miami — The Everglade Paper Co.
Orlando — The Central Paper Co.
Tallahassee — The Capital Paper Co.
Tampa — The Tampa Paper Co.

GEORGIA
Atlanta — The Whitaker Paper Co.
Macon — The Macon Paper Co.
Savannah — The Atlantic Paper Co.

IDAHO
Pocatello — Carpenter Paper Co.

ILLINOIS
Chicago — Bradner Smith & Co.
Dwight Brothers Paper Co.
Parker, Schmidt & Tucker Paper Co.
Charles W. Williams & Co.*
Decatur — Decatur Paper House, Inc.
Peoria — Peoria Paper House, Inc.
Quincy — Irwin Paper Co.
Rock Island — C. J. Duffey Paper Co.

INDIANA
Fort Wayne — The Millcraft Paper Co.
Indianapolis — Indiana Paper Co., Inc.

IOWA
Des Moines — Carpenter Paper Co.
Pratt Paper Co.
Sioux City — Carpenter Paper Co.

KANSAS
Topeka — Carpenter Paper Co.
Wichita — Southwest Paper Co.

KENTUCKY
Louisville — The Rowland Paper Co., Inc.

LOUISIANA
New Orleans — The D & W Paper Co., Inc.

MAINE
Augusta — John Carter & Co., Inc.

MARYLAND
Baltimore — Garrett-Buchanan Co.
The Whitaker Paper Co.

MASSACHUSETTS
Boston — John Carter & Co., Inc.
The K. E. Texier Co.*
Springfield — John Carter & Co., Inc.
Worcester — John Carter & Co., Inc.

MICHIGAN
Detroit — The Whitaker Paper Co.
Grand Rapids — Central Michigan Paper Co.

MINNESOTA
Minneapolis — C. J. Duffey Paper Co.
Inter-City Paper Co.
St. Paul — C. J. Duffey Paper Co.
Inter-City Paper Co.

MISSISSIPPI
Jackson — Jackson Paper Co.
Meridian — Newell Paper Co.

MISSOURI
Kansas City — Carpenter Paper Co.
St. Louis — Acme Paper Co.
Shaughnessy-Kniep-Howe Paper Co.

MONTANA
Billings — Carpenter Paper Co.
Great Falls — Carpenter Paper Co.
Missoula — Carpenter Paper Co.

NEBRASKA
Grand Island — Carpenter Paper Co.
Lincoln — Carpenter Paper Co.
Omaha — Carpenter Paper Co.

NEW HAMPSHIRE
Concord — John Carter & Co., Inc.

NEW JERSEY
Newark — Central Paper Co.
Trenton — Central Paper Co.

NEW MEXICO
Albuquerque — Carpenter Paper Co.

NEW YORK
Albany — Hudson Valley Paper Co.
Binghamton — Stephens & Co., Inc.
Buffalo — Hubbs & Howe Co.
Jamestown — The Millcraft Paper Co.
New York City — Aldine Paper Co., Inc.
Forest Paper Co., Inc.
Holyoke Coated & Printed Paper Co.*
Paper Sales Corp.
Pohlman Paper Co., Inc.
Reinhold-Gould, Inc.
Royal Paper Corporation
The Whitaker Paper Co.
Charles W. Williams & Co.*
For Export — Bulkley, Dunton Paper Co., S.A.
Butler American Paper Co., Inc.
Champion Paper Corp., S.A.
Rochester — Hubbs & Howe Co.

NORTH CAROLINA
Asheville — Henley Paper Co.
Charlotte — The Charlotte Paper Co.
Raleigh — Epes-Fitzgerald Paper Co.

OHIO
Akron — The Millcraft Paper Co.
Cincinnati — The Cincinnati Cordage & Paper Co.
The Queen City Paper Co.*
The Standard Paper Co.
The Whitaker Paper Co.
Cleveland — The Millcraft Paper Co.
Columbus — Sterling Paper Co.
Dayton — The Cincinnati Cordage & Paper Co.
Toledo — The Millcraft Paper Co.

OKLAHOMA
Oklahoma City — Carpenter Paper Co.
Tulsa — Beene Paper Co.
Taylor Paper Co.

OREGON
Portland — Carter, Rice & Co. of Oregon

PENNSYLVANIA
Allentown — Kemmerer Paper Co.
(Division of Garrett-Buchanan Co.)
Lancaster — Garrett-Buchanan Co.
Philadelphia — Garrett-Buchanan Co.
Matthias Paper Corp.*
Paper Merchants, Inc.
Whiting-Patterson Co., Inc.
Pittsburgh — The Whitaker Paper Co.
Reading — Garrett-Buchanan Co.

RHODE ISLAND
Providence — John Carter & Co., Inc.

SOUTH CAROLINA
Columbia — Epes-Fitzgerald Paper Co.

TENNESSEE
Chattanooga — Bond-Sanders Paper Co.
Knoxville — The Cincinnati Cordage & Paper Co.
Memphis — Taylor Paper Co.
Nashville — Bond-Sanders Paper Co.

TEXAS
Amarillo — Kerr Paper Co.
Austin — Carpenter Paper Co.
Dallas — Carpenter Paper Co.
El Paso — Carpenter Paper Co.
Ft. Worth — Carpenter Paper Co.
Harlingen — Carpenter Paper Co.
Houston — Carpenter Paper Co.
Lubbock — Carpenter Paper Co.
San Antonio — Carpenter Paper Co.

UTAH
Ogden — Carpenter Paper Co.
Salt Lake City — Carpenter Paper Co.

VIRGINIA
Norfolk — Epes-Fitzgerald Paper Co.
Richmond — Epes-Fitzgerald Paper Co.

WASHINGTON
Seattle — Carter, Rice & Co.
Spokane — Spokane Paper & Stationery Co.
Yakima — Carter, Rice & Co. of Yakima

WEST VIRGINIA
Huntington — The Cincinnati Cordage & Paper Co.

WISCONSIN
Milwaukee — Dwight Brothers Paper Co.

CANADA
Toronto — Blake Paper Limited

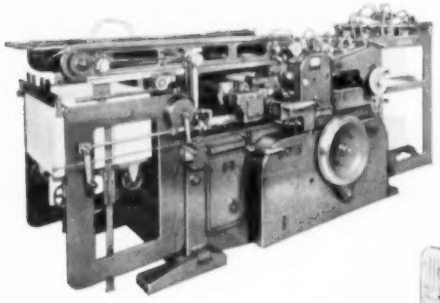
*BOX WRAP GRADES ONLY

FOR FULL INFORMATION ON HOW THIS ADVERTISEMENT WAS PRODUCED, WRITE OUR ADVERTISING DEPARTMENT, HAMILTON, OHIO

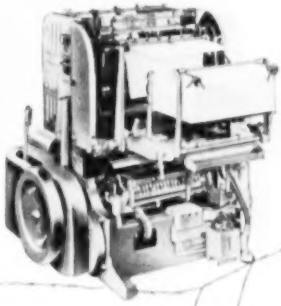
THE CHAMPION PAPER AND FIBRE COMPANY
General Office: Hamilton, Ohio
Mills at Hamilton, Ohio . . . Canton, N. C. . . . Pasadena, Texas

CHAMPION PAPERS

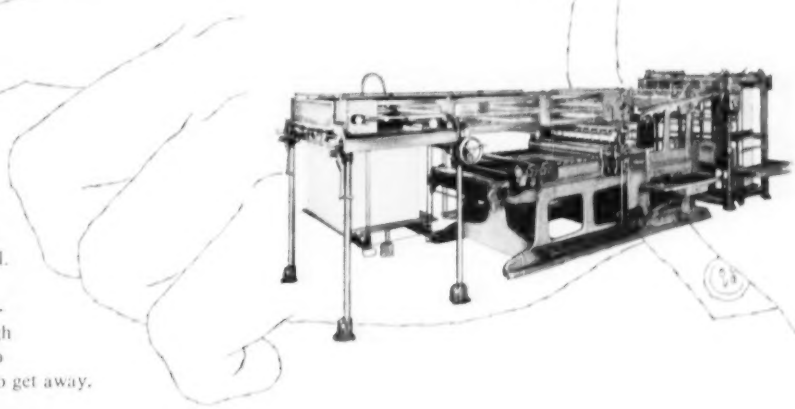
TRADE-MARK



Investigate
Miehle's Outstanding
Letterpress Line



Investigate before you invest!

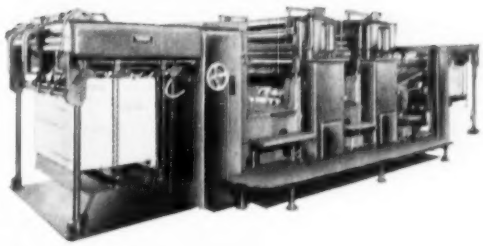


The Vertical—
Basic press for any plant, large or small.

The 29 Letterpress—
Fully automatic, high speed press quick to changeover, quick to get away.

Single and Two Color Flatbeds—
Standard the world over—wherever fine printing is done at a profit.

Single and Multi-Color Rotaries—
Consistent quality in high speed, curved plate printing.



MIEHLE PRINTING PRESS & MANUFACTURING CO.
Chicago 8, Illinois

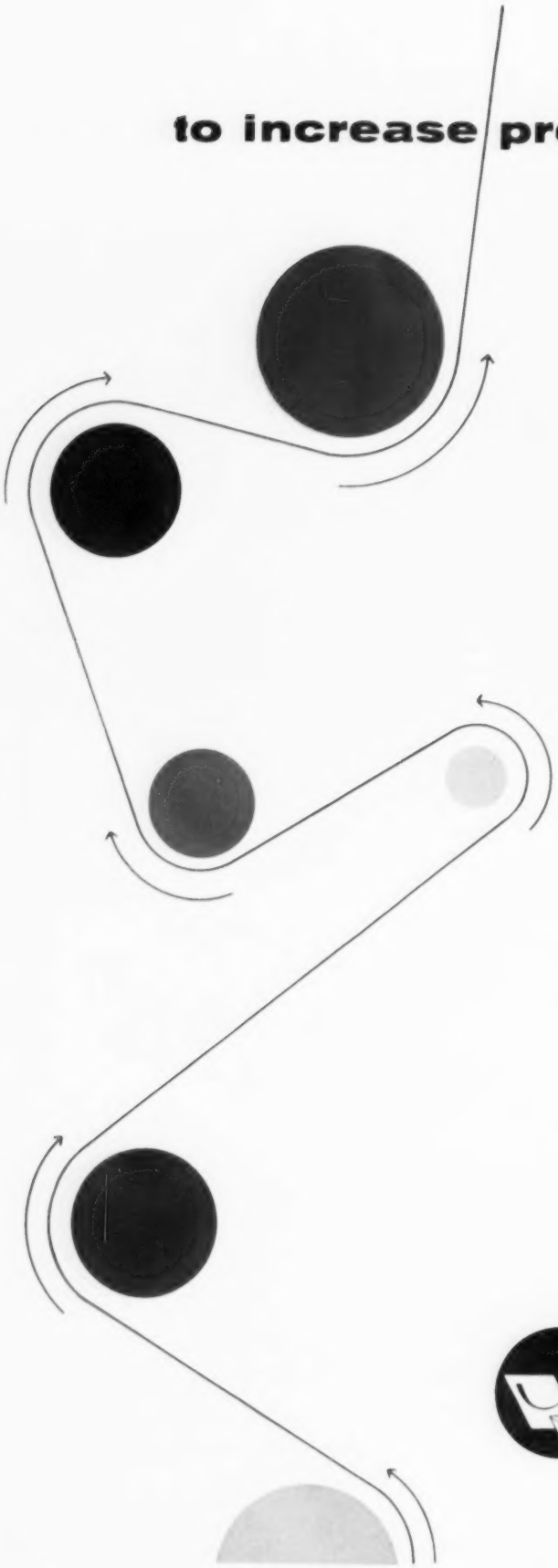
The Miehle

Leader among the world's manufacturers of fine printing equipment.

Press	Sheet Size	Speeds Up To
V-50	14 x 20"	5000
29 Letterpress	22 x 28"	4500
41 Single Color	28 x 41"	3000
46 Single Color	33¼ x 45½"	2800
56 Single Color	42 x 56"	2250
41 Two Color	27¼ x 41"	2800
46 Two Color	32 x 45½"	2500
56 Two Color	38 x 56"	2250
61 One to Five Color*	42 x 60"	6000
76 One to Five Color*	52 x 76"	5500

*The Miehle 61 and 76 Letterpresses are built on the Unit Construction principle and are available as one, two, three, four and five color presses.

to increase production . . .



standardize on fewer grades of rag paper and order them in larger quantities from

neenah

By standardizing on fewer grades of paper and buying them from one source, you need fewer inks, less storage space for paper, and less makeready time as you'll know from experience how the "house" papers will run.

You can make Neenah your source for rag paper as Neenah's uniform quality means smooth press runs job after job.

By standardizing on fewer grades and ordering in larger quantities, you also cut your costs, an important item since paper costs about one-third of the job.

Neenah can also supply you with whatever grades of rag paper you select for standard items, as Neenah makes the most complete line in America.

For your salesmen, Neenah offers a fast-moving line of quality papers that are nationally advertised.

To help you solicit business on fine rag papers, your Neenah salesman offers you —

- **Neenah Guide to Preferred Letterheads**
- **3 Keys to Selection and Use of Thin Papers**
- **Your Guide to Better Indexing**
- **Neenah Pattern Kit**
- **The Cost of Influencing People**

Neenah
FINE BUSINESS PAPERS
SINCE 1873

NEENAH PAPER COMPANY
Neenah, Wisconsin

COST COMPARISON—Pre-sensitized versus Zinc Plates

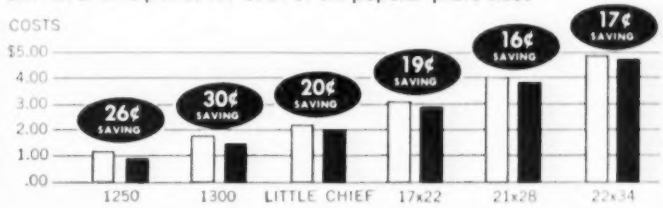
Showing savings of "3M" over zinc plates for each of six popular plate sizes

COSTS

☐ Zinc Plates

■ "3M" Pre-sensitized

(Figures include cost of metal, graining, chemicals and labor, the latter at $6.50 per hour)



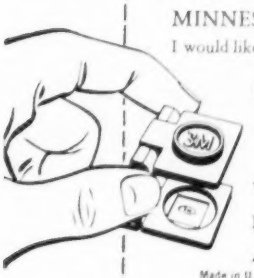
More Profit Dollars for YOU

It Pays to look for the "3M" Brand!

You save—profitably—when you switch to "3M". Comparisons, like the chart above, *prove* how much *lower* plate-making costs are with "3M" pre-sensitized aluminum Photo Offset Plates. These big savings (plus savings in the pressroom, too) are protected and increased by "3M" performance. Fewer remakes. On-time deliveries. More profit for you!

QUICK FACTS about "3M" Plates:

- **Accidental kinks "snug-out" smoothly!**
- **Fix scratches right on the press!**
- **Reproduce 300-line screen—perfectly!**
- **Runs of 50M easy to get!**



MINNESOTA MINING & MFG. CO., Dept. IP-55, St. Paul 6, Minn.

I would like to have: ☐ "5 BIG FACTS" BOOKLET. ☐ A Cost-Comparison DEMONSTRATION in my shop.

"3M" Photo Offset Plates

BRAND

World's Largest-Selling Pre-Sensitized All-Aluminum Photo Offset Plates

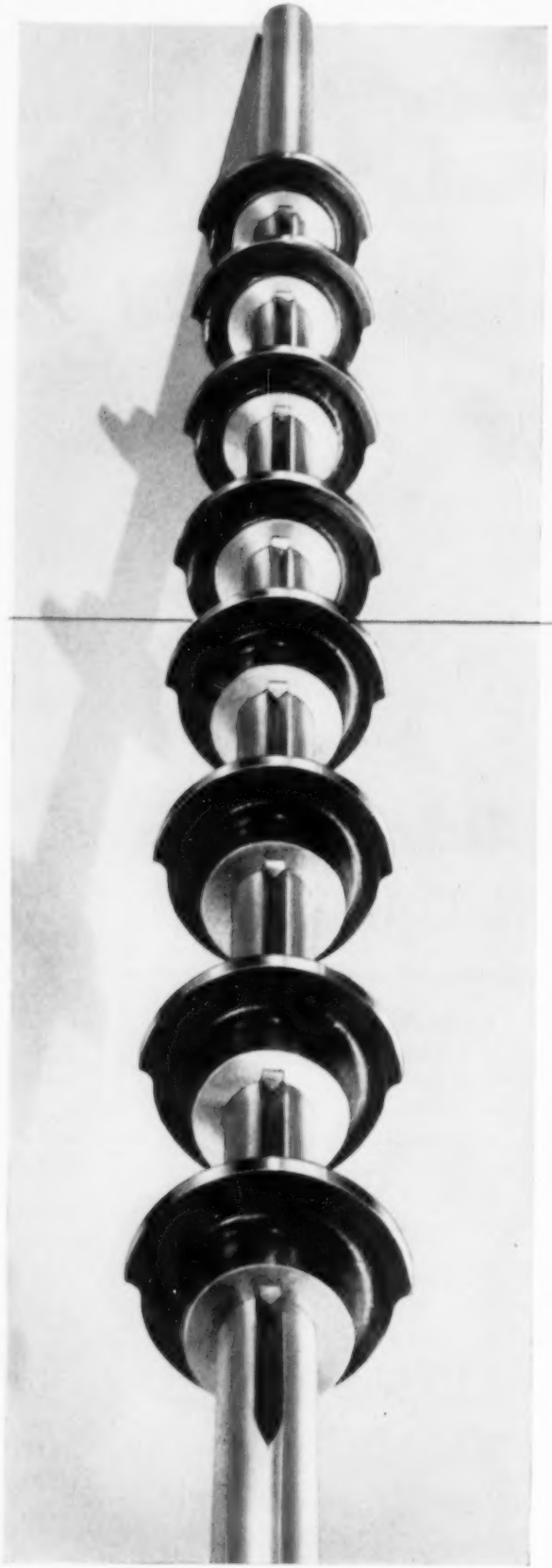
We have a _____ press. Position _____

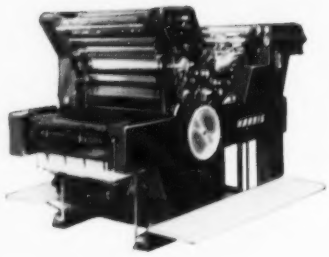
Name _____ Company _____

Address _____ City _____ State _____

Made in U.S.A. by Minnesota Mining & Mfg. Co., St. Paul 6, Minn. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ontario.

Ultra-precise Harris upper feed rolls—heart of the finest sheet-registering system ever put on an offset press.





NOW IN PRODUCTION

23x30" Harris Offset Press with FEED ROLLS

By popular demand there's a new press in the Harris manufacturing schedule—the Model 128B. "Nominal size" is 21 x 28"—but it handles a maximum sheet of 23 x 30" and prints a maximum image of 22⅝ x 29½".

And it has feed-roll register!

Now plants with completely different types of work can select a 23 x 30" Harris to meet their exact requirements. The famed Model 128A has three-point register. It's the press for shops specializing in quick back-up, work-and-turn, short-run jobs.

Some shops handle these quick back-up jobs without specializing in them. Their real specialty is long-run or hairline register work. They're the shops who'll want the 128B! It'll give them the speed and extra-precise register they need—thanks to feed rolls.

Ask your Harris-Seybold representative to explain the benefits of feed-roll register. Ask him if *your* type of work can be made extra profitable with a feed-roll 23 x 30" Harris—the new Model 128B. Or write to Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS-SEYBOLD COMPANY

fine graphic arts equipment...for everybody's profit

Harris Division • Seybold Division • Chemical Division • Special Products Division • The Cottrell Company • Macey Company
Harris-Seybold (Canada) Limited

...and Hammermill Cover prints cleaner, binds easier and embosses without breaking

PEOPLE COME BACK for printing that gets results. And the sales promotion material you print for your customers has a better chance of getting results when the cover it's under is Hammermill Cover. In addition, you'll find Hammermill Cover is easier for you to work with.

You'll be pleased with the superior printability of Hammermill Cover. Its resilient surface for letterpress or offset actually improves the appearance of line cuts, solids, ornaments and type. Its Antique and Ripple finishes are exceptionally like-sided for "work and turn" printing.

And because it's made of carefully blended fibers, Hammermill Cover has the toughness to emboss without breaking; the pliability to score and fold easily. This rugged durability will please your customers with extra long wear.

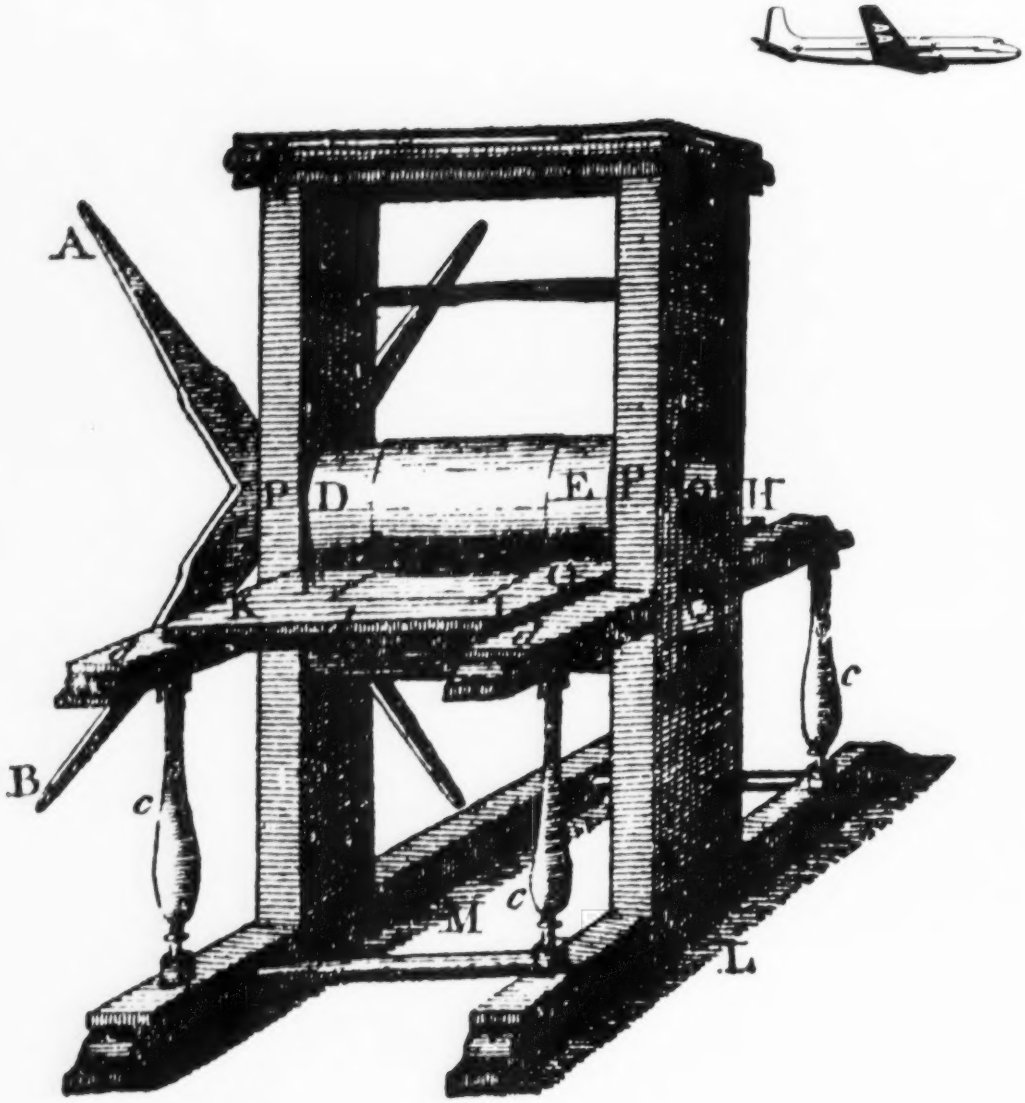
Available in 11 beautiful, attention-commanding colors, plus sparkling clear white, Hammermill Cover's striking appearance will help you turn occasional customers into steady ones. What's more, Hammermill Cover's high bulk for weight gives printed pieces a rich substantial feel. And you have a selection of four finishes: Antique, Ripple, Brushmark and Morocco.

Show your customers samples of Hammermill Cover when they want catalogs, broadsides and printed pieces that get readers *inside*. You'll find it sells itself, as it has for more than 40 years. And you'll find that the finished job will help sell you.

...yet HAMMERMILL COVER costs no more

BY THE MAKERS OF HAMMERMILL BOND

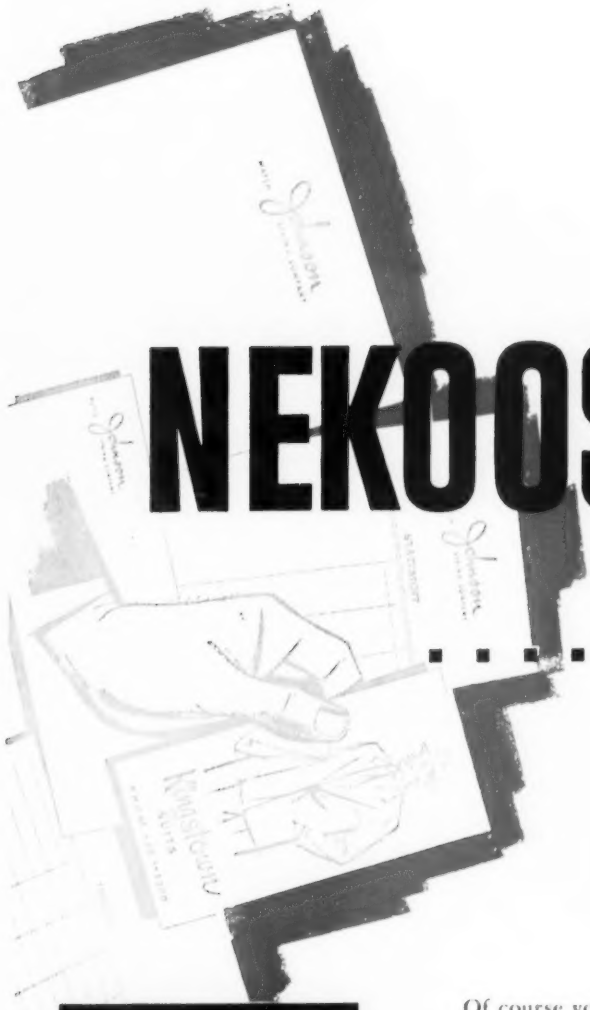
UNSURPASSED FOR: CATALOGS • BOOKLETS • MENUS • PRICE LISTS • FOLDERS • BROADSIDES • MANUALS



More printers depend on **AMERICAN AIRLINES AIRFREIGHT** *as their most dependable service*

Enterprising printers have turned to American Airlines Airfreight knowing that this way they can be sure of rapid, direct and dependable on-time deliveries, because American offers *more* scheduled service to *more* key cities and industrial areas *than any other air carrier.*

Take advantage of American's superiority in coverage, capacity and experience to solve your shipping problems with the utmost efficiency. For information, wire collect to: American Airlines, Inc., Cargo Sales Division, 100 Park Ave., New York 17, N. Y.



NEKOOSA BOND

. . . . the perfect paper for so many printing jobs!

Of course you know that Nekoosa Bond is a smooth-running, perfect-printing paper for letterheads, envelopes and other office forms. But occasionally we like to remind you that Nekoosa Bond is a *versatile* paper—with scores of other uses. In your choice of a dozen colors, a variety of weights and finishes, Nekoosa Bond has the appearance and printability you are looking for . . . for jobs that are probably in your shop right now!

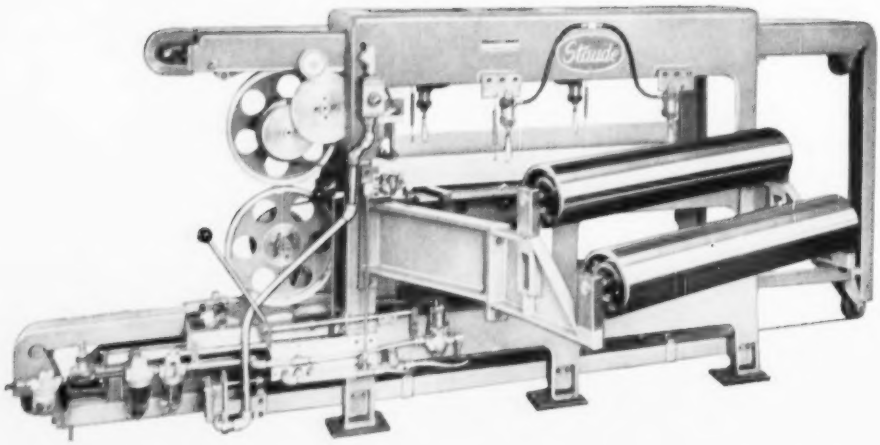
NEKOOSA BOND
is used for:

Letterheads • Envelopes
Invoices • Statements
Sales Manuals
Purchase Orders • Memos
Inter-Office Correspondence
Package Enclosures
Envelope Stuffers • Coupons
Contest Blanks • Booklets
Publicity Releases • Menus
Instruction Sheets
Catalog Inserts • Price Lists
Educational Material
and many other uses

Nekoosa

BOND • LEDGER • MIMEO • DUPLICATOR • MANIFOLD
OFFSET • OPAQUE • MASTER-LUCENT • SUPER-LUCENT
COMPANION ARDOR PAPERS

NEKOOSA-EDWARDS PAPER COMPANY, PORT EDWARDS, WISCONSIN



butt splices

IN LESS THAN A SECOND WITHOUT STOPPING YOUR PRESS!

Staude's Automatic Butt Splicer gives you:

- **Continuous, uninterrupted press operation . . . eliminates splicing downtime . . . increases production.**
- **Web waste limited to narrow splice area only.**
- **Designed for all web-fed paper board presses . . . handles webs up to 46".**

Staude's Automatic Butt Splicer keeps your presses rolling even while the web is being spliced. It works this way:

The Butt Splicer is placed in line between the roll stand and the press and straddles the web. When it is necessary to splice the old and new web, the splicer clamps them together . . . cuts both webs . . . removes waste ends . . . tapes old and new webs together top and bottom . . . makes a butt splice . . . releases clamps . . . *all in less than a second!*

During the splicing interval, the press is fed from a free loop. The Staude Butt Splicer can be used on any continuous web fed operation.

Get complete details on this big money saver . . . write for specifications.

E. G. Staude MANUFACTURING COMPANY, INC.

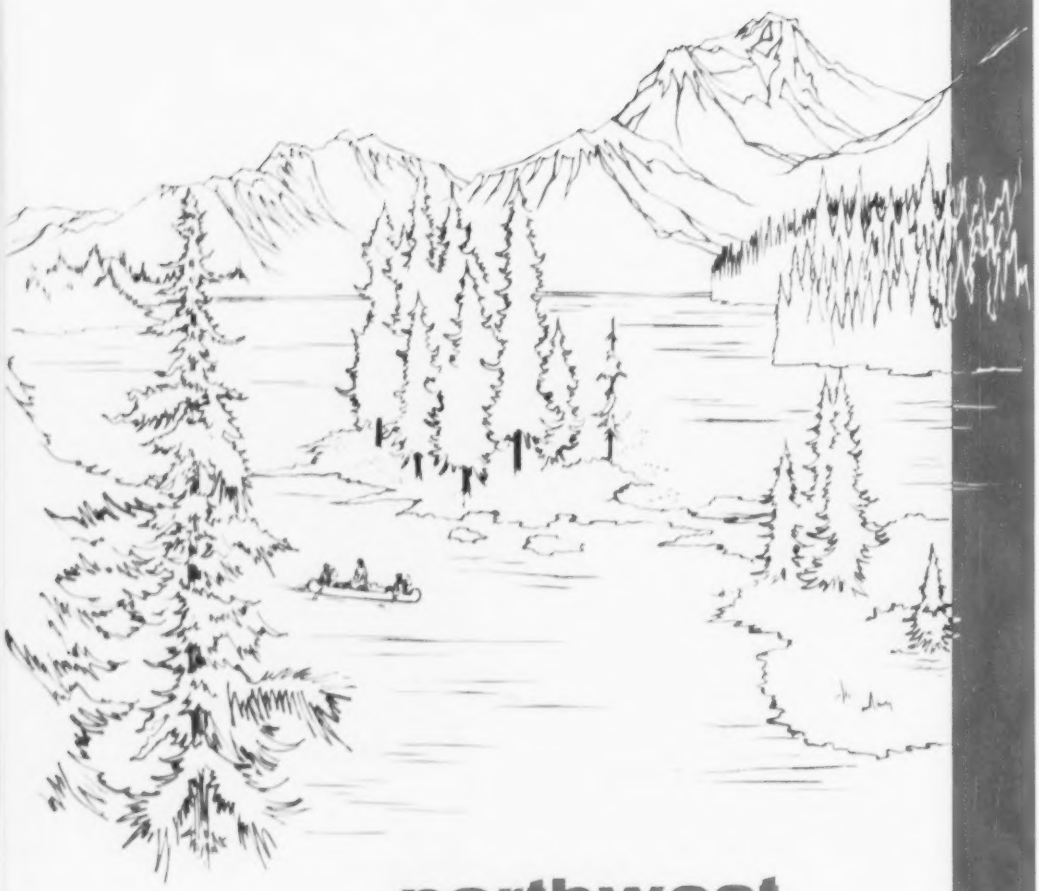
2675 UNIVERSITY AVENUE • ST. PAUL 14, MINNESOTA

LONDON REPRESENTATIVE: W. T. GIBBS, 33 FIRS DRIVE, CRANFORD, MIDDLESEX, ENGLAND

Northwest Pedigreed Papers

ALWAYS MAKE GOOD PRINTING BETTER...

The Northwest Paper Company • Cloquet, Minnesota



northwest

pedigreed papers

always make good printing better...

the northwest paper company cloquet, minnesota

SALES OFFICES

CHICAGO 6, 20 N. Wacker Drive

MINNEAPOLIS 2, Foshay Tower

ST. LOUIS 3, Shell Building

printing papers

Mountie Offset

Mountie Text

Northwest Velopaque Text

Northwest Velopaque Cover

Northwest Index Bristol

Northwest Post Card

Mountie E. E Book

Mountie Eggshell Book

Non-Fading Poster

Northwest Bond

Northwest Ledger

Northwest Mimeo Bond

Northwest Duplicator

Carlton Bond

Carlton Mimeograph

Carlton Ledger

Carlton Duplicator

North Star Writing

envelope papers

Mountie

Northwest

Nortex White

Nortex Buff

Nortex Gray

Nortex Ivory

Carlton

converting papers

Papeteries

Drawing

Adding Machine

Register

Lining

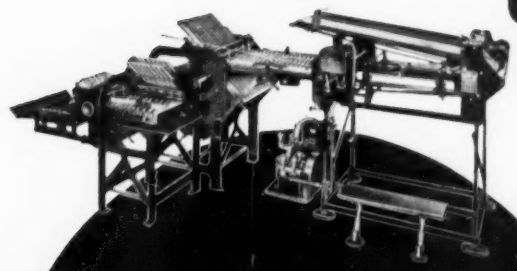
Gumming

Raw Stock

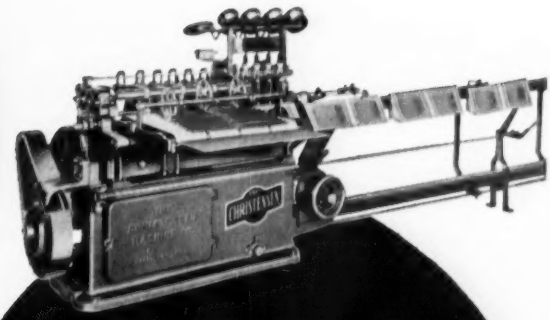
Cup Paper

Tablet

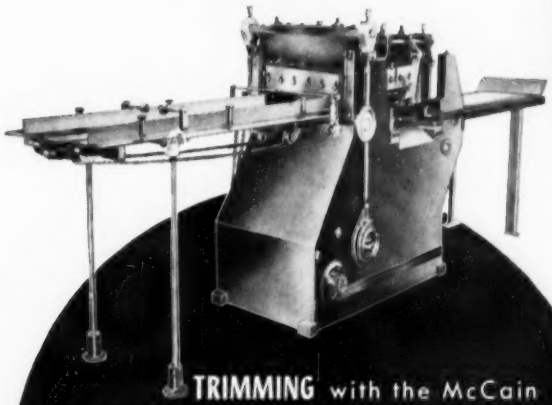
Folding, Stitching, Trimming... for a Profit!



FOLDING is the first step in achieving profits from pamphlets . . . and Cleveland Folders, available in a wide range of sizes, are the standard of the industry. Precision-built, of top quality materials and workmanship, every Cleveland is designed for many years of high-quality, high-speed production.



GATHERING & STITCHING of folded signatures is the next step to bindery profits. The Christensen Gang Stitcher, in the model best suited to your needs, will gather and saddle stitch as fast as operators can feed it . . . up to 7500 books or gangs per hour with McCain Automatic Feeders . . . with unvarying accuracy and reliability.



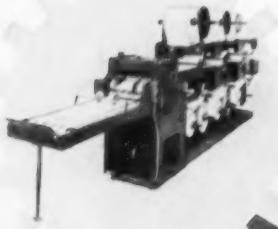
TRIMMING with the McCain Automatic 3-knife Trimmer not only increases profits but saves floor space and handling expense. Untrimmed books from the Christensen Gang Stitcher are automatically conveyed to the McCain Trimmer where 3 sides are trimmed, and finished books delivered ready for wrapping or packing. Books can be trimmed at speeds up to 7500 per hour. Attachments are available for cutting apart books stitched two-up or with bleed trim.

ILLUSTRATED CIRCULARS ARE AVAILABLE FOR ANY OF THE ABOVE MACHINES

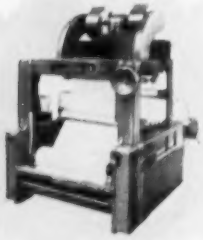
DEXTER FOLDER COMPANY

General Sales Office

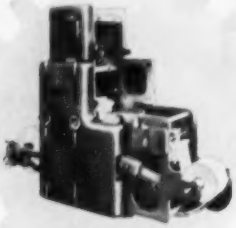
330 West 42nd Street New York 36, N. Y.



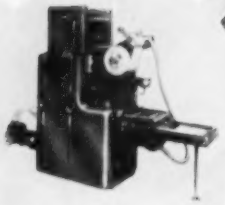
Speed-Flex collator



Speed-Flex ColorVerter



Model C3C RTR



Model C3C

geared to higher production, greater profits!

Speed-Flex PRESSES...

Install up-to-date *Speed-Flex* rotary presses and double production! *Speed-Flex* presses outmode old-fashioned flatbed sheet methods, produce up to 20,000 pieces per hour in multiple colors including work normally done in subsequent operations. They'll show more profits from your business form, stationery and publication printing departments.

There's a *Speed-Flex* press and a complete line of accessories and supplementary equipment to suit your requirements. Investigate how you can make more profits the new, fast *Speed-Flex* way! Write today for details.

See *Speed-Flex* presses in action at our expanded New York office. Several working models on permanent display at 1140 Broadway—Telephone Murray Hill 3-1253.

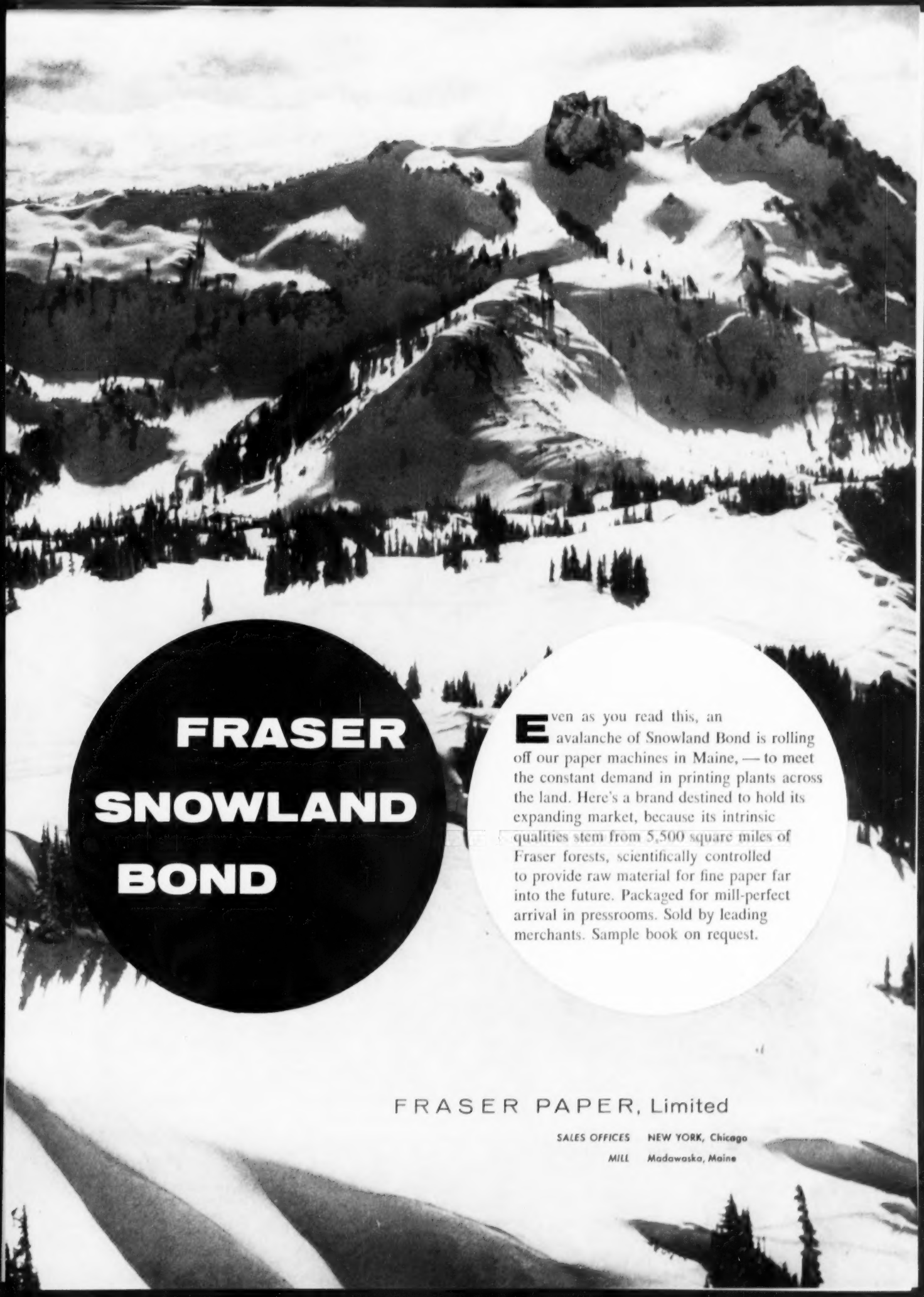
WESTERN GEAR
PRINTING PRESS MANUFACTURERS

direct inquiries to

Orville Dutro & Son, Inc.
PRINTING PRESS SALES AND SERVICE
117 West 9th St., Los Angeles 15, California
TRINITY 8556

NEW YORK, N.Y.
1140 BROADWAY
MURRAY HILL 3-1253

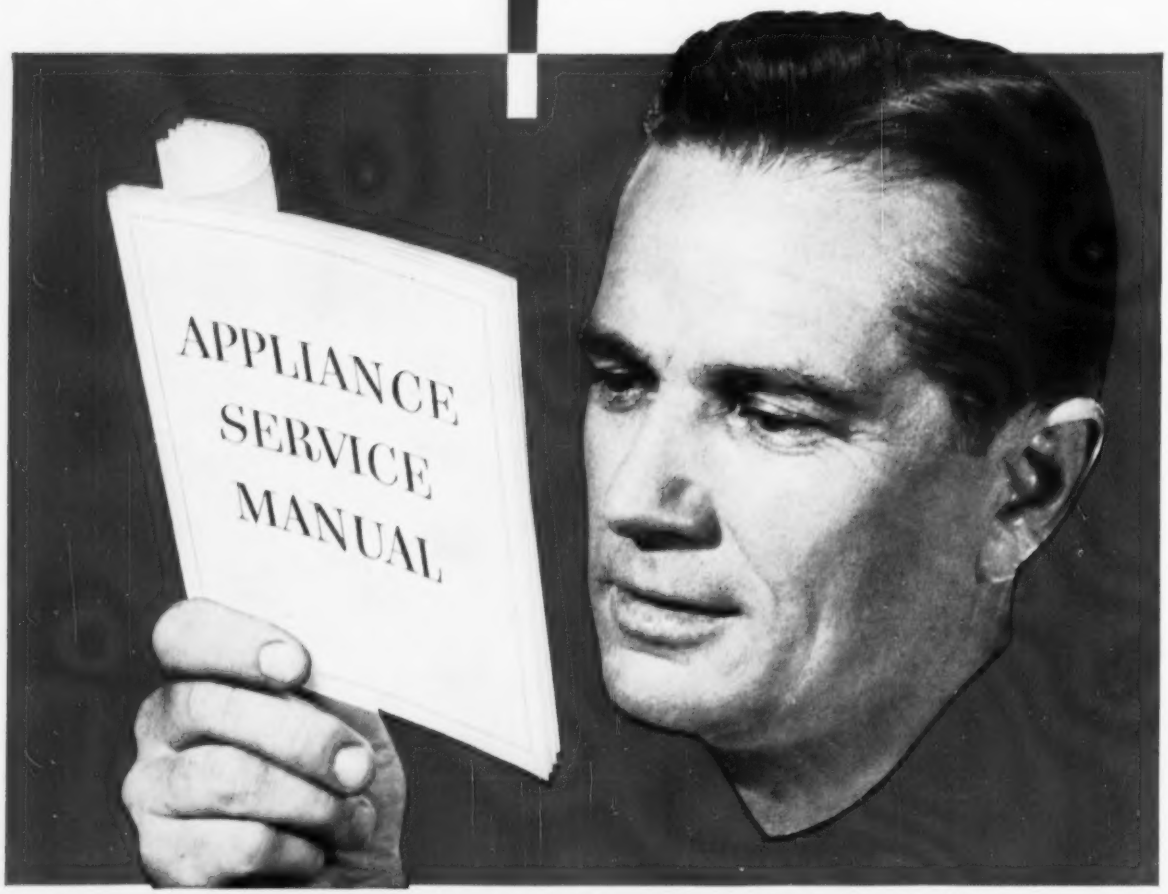
CHICAGO, ILL.
110 SO. DEARBORN ST.
RANDOLPH 6-7971


FRASER
SNOWLAND
BOND
Even as you read this, an avalanche of Snowland Bond is rolling off our paper machines in Maine, — to meet the constant demand in printing plants across the land. Here's a brand destined to hold its expanding market, because its intrinsic qualities stem from 5,500 square miles of Fraser forests, scientifically controlled to provide raw material for fine paper far into the future. Packaged for mill-perfect arrival in pressrooms. Sold by leading merchants. Sample book on request.
FRASER PAPER, Limited
SALES OFFICES NEW YORK, Chicago
MILL Madawaska, Maine

Making the sale stick

A recent survey shows that only one-third of appliance owners buy the same brand twice in a row. A vital aid in holding customers is a *better instruction manual* to assure proper operation and avoid costly servicing. There are Oxford papers for each service book need which provide accurate reproduction of illustrations and easy-to-read text. Ask your Oxford Merchant to show you successful examples.

TWO VALUABLE AIDS. *(1) The new* **OXFORD PAPER SELECTOR CHART,** *a time-saving master guide to the right grade for each purpose. (2) The new* **OXFORD PAPER COST CALCULATOR** *for finding the exact cost per 1000 sheets. Ask your nearby Oxford Merchant or write us direct.*



Oxford Papers

Help Build Sales

OXFORD PAPERS

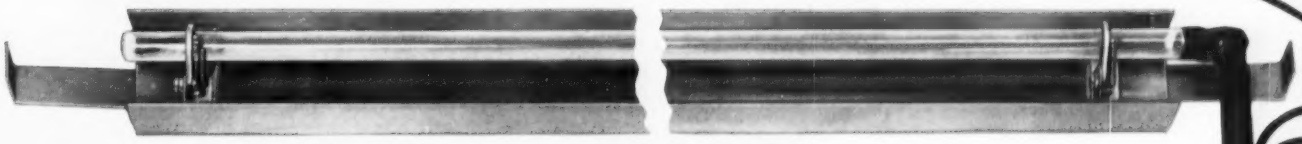
OXFORD PAPER COMPANY, *230 Park Avenue, New York 17, N. Y.*
OXFORD MIAMI PAPER COMPANY, *35 East Wacker Drive, Chicago 1, Ill.*
MILLS AT RUMFORD, MAINE AND WEST CARROLLTON, OHIO

NEW

OXY-DRY ELECTRONIC NEUTRALIZER

ELIMINATES STATIC-ELECTRICITY

ELECTRONICALLY



SIZES TO FIT ALL MACHINES

ELIMINATES STATIC ELECTRICITY ON ALL EQUIPMENT, ALL PROCESSES

- **PRINTING** presses
- **FOLDING** machines
- **COLLATING** machines
- **BAG PRINTING** presses
- **BAG MAKING** machines
- **CONVERTING** machines

This is the final, complete answer to all static-electricity problems for the graphic arts industry. It is simple and easy to install and requires *no maintenance*. Results are amazing even in processes such as film printing and bag making where static-electricity causes severe slow-ups in flow of work.

The OXY-DRY ELECTRONIC NEUTRALIZER fits almost every type of equipment. It is permanently mounted wherever the trouble spot is concentrated and operates with *continuous, uniform results*. Service or adjustment is unnecessary after installation. Completely safe, produces no heat or discomfort to bother pressmen or other operators. Does away with need for infra red lamps, sprays or other "half-way" measures.

OXY-DRY

OXY-DRY SPRAYER CORPORATION

NEW YORK CHICAGO SAN FRANCISCO
320 South Marshfield Avenue, Dept. I P
Chicago 12, Illinois

OXY-DRY SPRAYER CORPORATION
320 So. Marshfield Ave., Chicago 12, Ill.

YES, we want to get rid of all our static-electricity problems.

☐ Send representative for plant survey ☐ Quote cost for these installations:

NUMBER MACHINES	MODEL NO.	EQUIPMENT NAME	MAXIMUM SHEET SIZE

NAME _____
COMPANY _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

Everything comes to *life* on

Modern coated papers for...

Kimberly-Clark Prentice Offset Enamel

Prentice is a truly modern paper, *engineered* to give outstanding performance with the newest techniques and inks, on presses new or old. From line to halftone, monotone to multicolor offset, Prentice gives you a sharpness and fidelity that only the most modern paper can provide.

Prentice Offset Enamel balances these fine reproduction qualities with outstanding dimensional stability, uniformity, strength and all the other factors vital to top performance on the press and in the bindery.

Try Prentice and talk to your Kimberly-Clark distributor about the other outstanding papers listed below. You'll find you do your best on Kimberly-Clark stock!

Modern Lithography: Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset, Fontana Dull Coated Offset.

Modern Letterpress: Hifect Enamel, Crandon Enamel, Trufect Coated Book, Multifect Coated Book.

Kimberly Clark

COATED PRINTING PAPERS

Kimberly-Clark Corporation • Neenah, Wisconsin

"Every molding press in our plant is an ACRAPLATE"

says THE STANDARD REGISTER COMPANY

The Standard Register Company of Dayton, Ohio purchased its first Acraplate in 1940. It has purchased seven more since then. Why? *Because Acraplates give complete satisfaction for rubber or plastic plate molding.* Good reason to select Acraplate for your plant.

● Write for Bulletin 350 illustrating and describing ACRAPLATE molding presses.

LAKE ERIE HYDRAULIC PRESSES

LAKE ERIE ENGINEERING CORP.

General Offices and Plant

504 Woodward Avenue, Buffalo 17, New York

District Offices in NEW YORK • CHICAGO • DETROIT • PITTSBURGH

Representatives in Other U. S. Cities and Foreign Countries

● Leading manufacturer of hydraulic presses for all industry...3,500 designs from 5 to 22,000 tons capacity—rubber and plastic plate molding...newspaper mat molding...plastics molding...rubber vulcanizing...laminating...metal working...forging...metal extrusion...wallboard and plywood...die casting and special purpose.

LAKE ERIE ® ACRAPLATE ®

Of all new newspaper Unit Drive orders, more than 60% specified Cline-Westinghouse

A year ago, more than 50,000,000 people were already reading newspapers printed on presses driven and controlled by Cline-Westinghouse AC Unit Drives and Controls; this figure is now higher than ever before in the history of any manufacturer.

A great deal of confidence in Cline-Westinghouse units has been developed since Cline pioneered in AC Unit Drives. Still leading the field overwhelmingly, there are new developments to come!

AND . . . since 1919, Cline has pioneered in REELS—TENSIONS—PASTERS...NOW AND TOMORROW TOO, CLINE IS THE LEADER!

Since 1919 Cline has pioneered in increasing the paster speed from 5,000 IPH to the present speed of 50,000 IPH with the new Cline Wet-Glue Paster and AC Automatic Electric Tension. Trouble free features with incomparable smoothness and evenness.

FROM 58 CORNERS OF THE U. S. A. . . .

24 Hour service!

No matter where there may be a service call, there's a Cline-Westinghouse service-man close by. 58 convenient service stations are located strategically over the USA . . . everyone with a telephone on a 24 hour alert.

Cline Westinghouse
Drives and Controls

CLINE ELECTRIC MANUFACTURING COMPANY
3405 West 47th Street, Chicago 32, Illinois
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12 of America's Largest Railroads Use Atlantic Papers for Better Results

America's Leading Businesses... Like America's Leading Printers Specify Atlantic Papers

When you're looking for the best, look to the leaders. And, in the selection of paper for business printing, Atlantic is the first choice of the leaders. The reasons? Simple. Atlantic papers are reasonable in cost yet have the appearance and feel of much more expensive papers. They print well, look well . . . create the impression of quality.

When you recommend a paper, recommend Atlantic — the paper that makes *your* life easier in two ways: it results in a better *looking* finished job; it runs smoothly and easily with less make-ready time.

ATLANTIC BOND
a remarkable #1 sulphite that is clean, clear crisp bond. One of the very few sulphite bonds with a genuine watermark . . . and the only #1 sulphite that identifies each sheet with the weight right in the watermark.

ATLANTIC OFFSET
a stable, moisture-controlled offset paper with maximum opacity-for-weight in a customer-pleasing bright, blue-white.

ATLANTIC LEDGER
a real rugged sheet that is perfect for office forms or ruling . . . with a specially sized surface for pen and ink work.

For sample books of these or other Eastern Papers contact your Eastern paper merchant.

AMERICA'S LEADING BUSINESSES USE

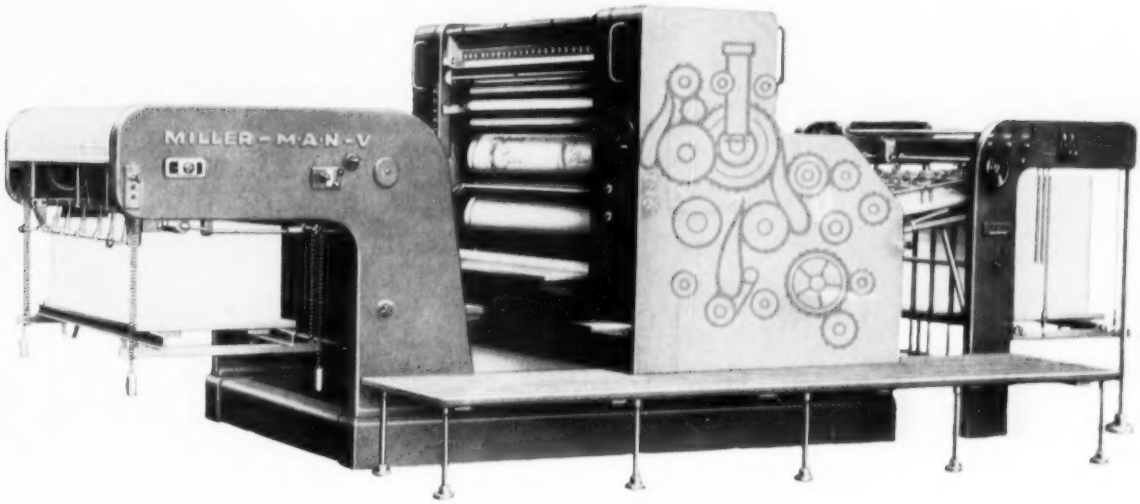
EASTERN **Atlantic** AMERICA'S LEADING BUSINESS PAPERS

MADE BY EASTERN CORPORATION • BANGOR, MAINE

MILLER M·A·N

OFFSET PRESSES

Bathed in Oil · Bathed in Oil



Bathed in Oil · Bathed in Oil

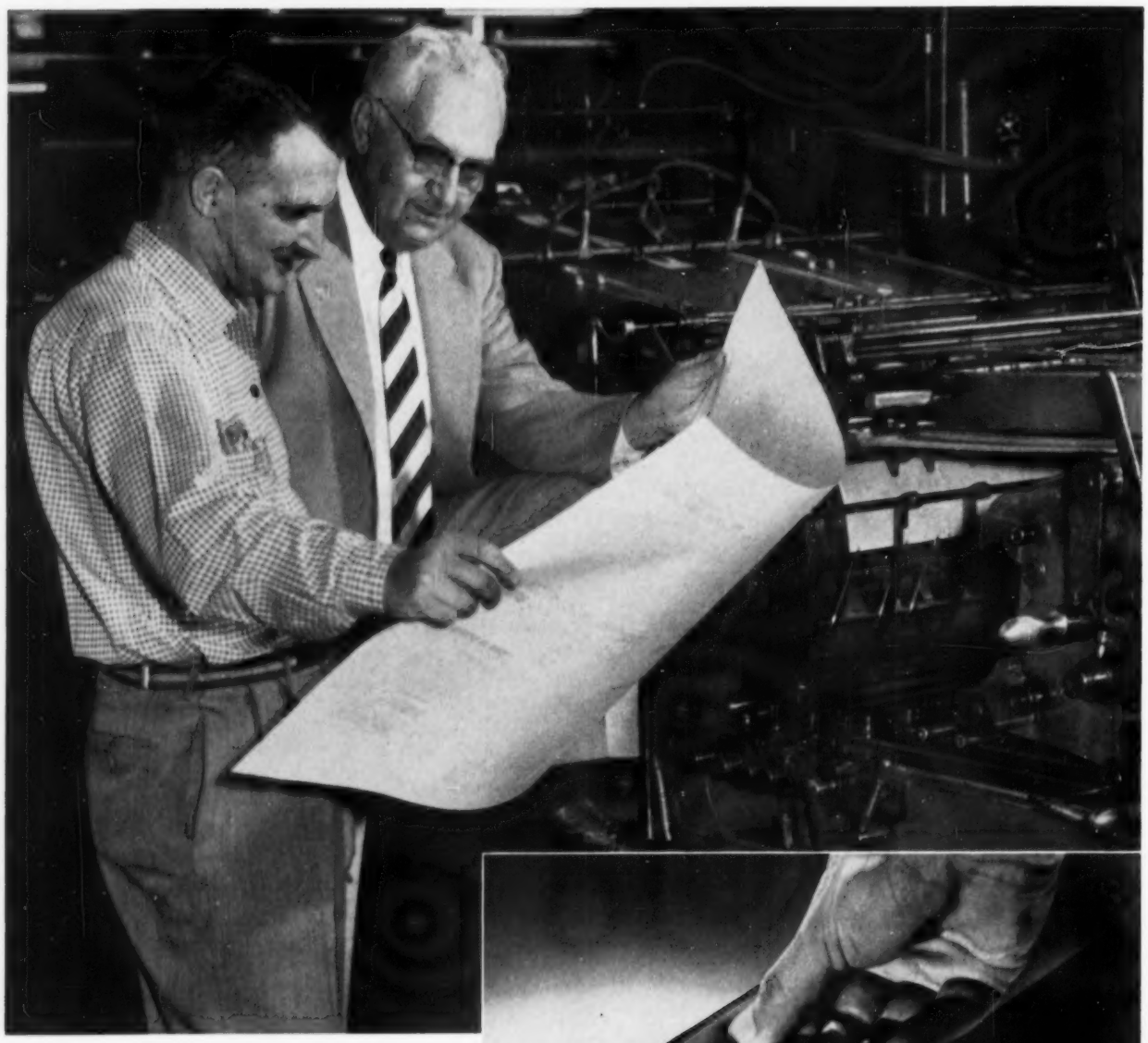
A continuously circulating flow of oil lubricates all moving parts of the drive and control mechanism of Miller-M.A.N. Offset Presses. The oil is supplied through built-in oil pumps contained within sealed housings. These housings also prevent the introduction of dirt, offset spray and foreign materials into the press mechanism. The down time for lubrication is thus held to a minimum and long press life is assured. This is another reason why you get quality work at less cost with a Miller.

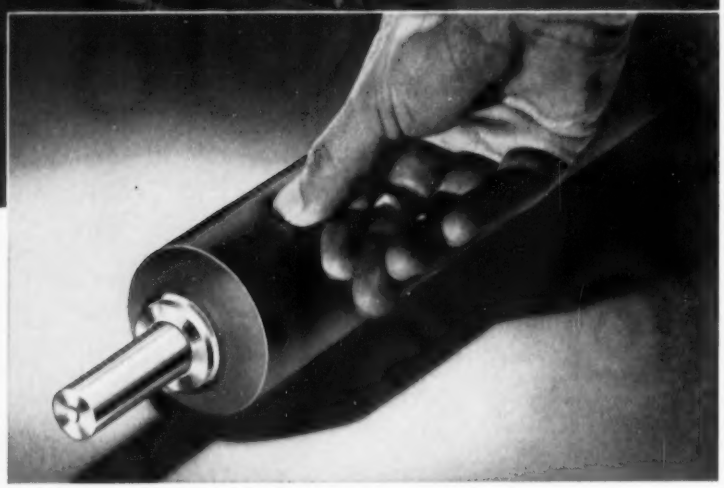
For further particulars write:

MILLER PRINTING MACHINERY CO.
1115 Reedsdale Street • Pittsburgh 33, Pa.

Miller Printing Machinery Co. of Canada Limited
730 Bay Street • Toronto 2, Ontario

Quality Sheets for a
. . . with year





The Dayco Roller . . . the first synthetic, first sleeve-type roller and still the best! Will not swell or shrink — never becomes hard or brittle.

million repeats 'round Dayco Rollers

Press Foremen, Sales Managers . . . both agree there are no finer rollers than Daycos!

Dayco Rollers never vary in performance! From the first sheet to last . . . be it a rush job or a "murder run," longer-lasting Dayco Rollers are your guarantee of perfect reproduction. They give you truer, livelier impressions on every type of stock in *every* season under *all* conditions.

Velvety touch and "just right" tack

Dayco Rollers are the smoothest synthetic rollers ever made. In the form positions, they have a velvety touch and "just right" tack to pick up and deposit inks skillfully and exactly for sheets of amazing brilliance and sharpness. They give a new sales appeal to the finest halftones, lines, solids and the finest type.

The all-season roller — built to last

You'll save time and money with Daycos because you never have to change them from season to season. Daycos defy changing weather conditions — they remain the same — never swell or shrink regardless of seasons, temperature or humidity. The diameter and surface of Daycos *stay* true indefinitely — put an end to frequent roller resetting.

A complete line for every press position

For every press position — form, distributor, ductor, angle or vibrator—there's a "job-proved" Dayco Roller to give you the same superior performance . . . the same exactness of detailed reproduction.

Daycos give you double service

After Dayco Rollers have served you faithfully and economically for millions of impressions, they can be re-Daycoed like new at far less than the original cost.

Choice of leading printers

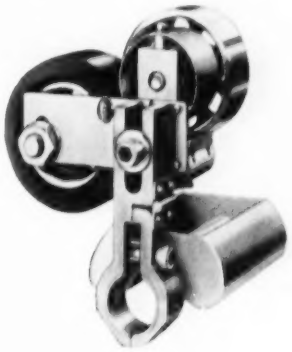
Join the growing ranks of satisfied Dayco users who print more, profit more. Let Dayco Rollers help you meet today's need for faster, more economical, top-quality printing. For all the money-saving facts write Dayton Rubber Co., Dayco Div., Dept. 153, Dayton 1, Ohio.

The Dayco Fountain Divider

Perfect for split color and all other fountain uses, completely leak proof, easy to clean. Gives complete control at fountain without strain on ratchet. Easily adjusted, the Dayco Fountain Divider always holds its shape. Fully Guaranteed!

The Dayco Color Separator

Imagine! Several colors one time through the press! That's what you can do with the new Dayco Color Separator — and without cutting your rollers. It's the only mechanical color separator made. Gives splits as narrow as 1½" with no color mixing. Saves roller cost, make-ready, press time.



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GOLDEN JUBILEE

Dayton Rubber

50 YEARS OF PROGRESS

West Coast Distributor, Tillicum Rubber Co., Lacey, Wash.

To Simplify RECORD KEEPING

Specify **SORG's** *Colorful*

EQUATOR Index Bristol

6 DISTINCTIVE COLORS AND WHITE

- CANARY
- CHERRY
- BLUE
- BUFF
- SALMON
- GREEN

You can help your customers end the confusion of filing and record-keeping by suggesting a simplified system based on color identification. And, of course, we recommend file cards printed on smooth, durable Equator Index Bristol for the job.

With its six attractive colors and gleaming white, Sorg's Equator Index Bristol is ideal for record and filing systems. Its inherent snap and strength prevent it from becoming limp or dog-eared—even with frequent, rough handling. And its special smooth finish makes it equally adaptable to letterpress or offset printing.

But remember—Index Bristol has 1001 uses other than for file cards. You can use it with confidence on every job that calls for a bristol of outstanding quality, strength, color, and beauty. Ask your paper distributor for sample sheets or write us direct for sample folder.

SORG PAPERS
SINCE 1852 - TESTED BY TIME
REG. U.S. PAT. OFF.

THE SORG PAPER COMPANY

Manufacturers and Converters of Stock Line and Specialty Papers

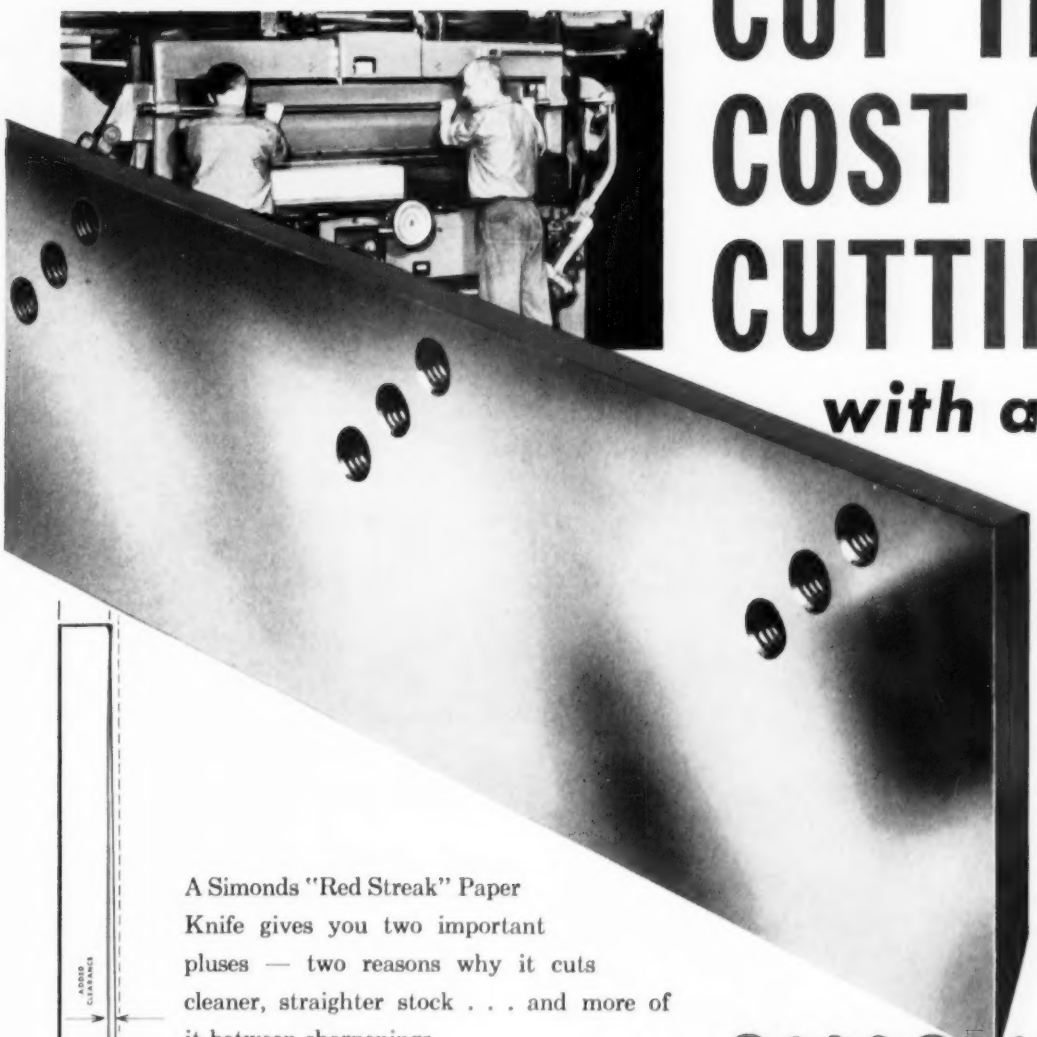
MIDDLETOWN, OHIO

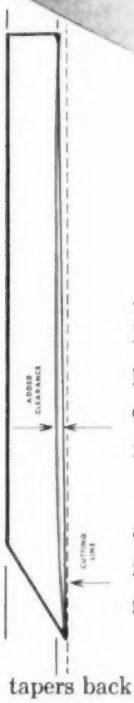
STOCK LINES

WHITE SOREX • CREAM SOREX • SORG'S PLATE FINISH • SORG'S LEATHER EMBOSSED
EQUATOR INDEX BRISTOL • GRANITE MIMEOGRAPH • MIDDLETOWN POST CARD
VALLEY CREAM POST CARD • No. 1 JUTE DOCUMENT

OFFICES IN NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • ST. LOUIS • LOS ANGELES

CUT THE COST OF CUTTING with a





A Simonds "Red Streak" Paper Knife gives you two important pluses — two reasons why it cuts cleaner, straighter stock . . . and more of it between sharpenings.

First, it has a supersmooth finish on the all-important face, or stock side . . . a gleaming, mirror-like surface that runs right up from the razor-sharp cutting edge.

Second, a Simonds Paper Knife not only tapers back from the cutting edge, *but is concave ground.*

Together these two exclusive features eliminate rubbing against stock, reduce knife wear, cut the cost of cutting — besides giving you freer, cleaner cutting.

Made of Simonds own S-301 Steel, you can bank on "Red Streak" Knives to give you many times more service, too. Sold by your Simonds Distributor.

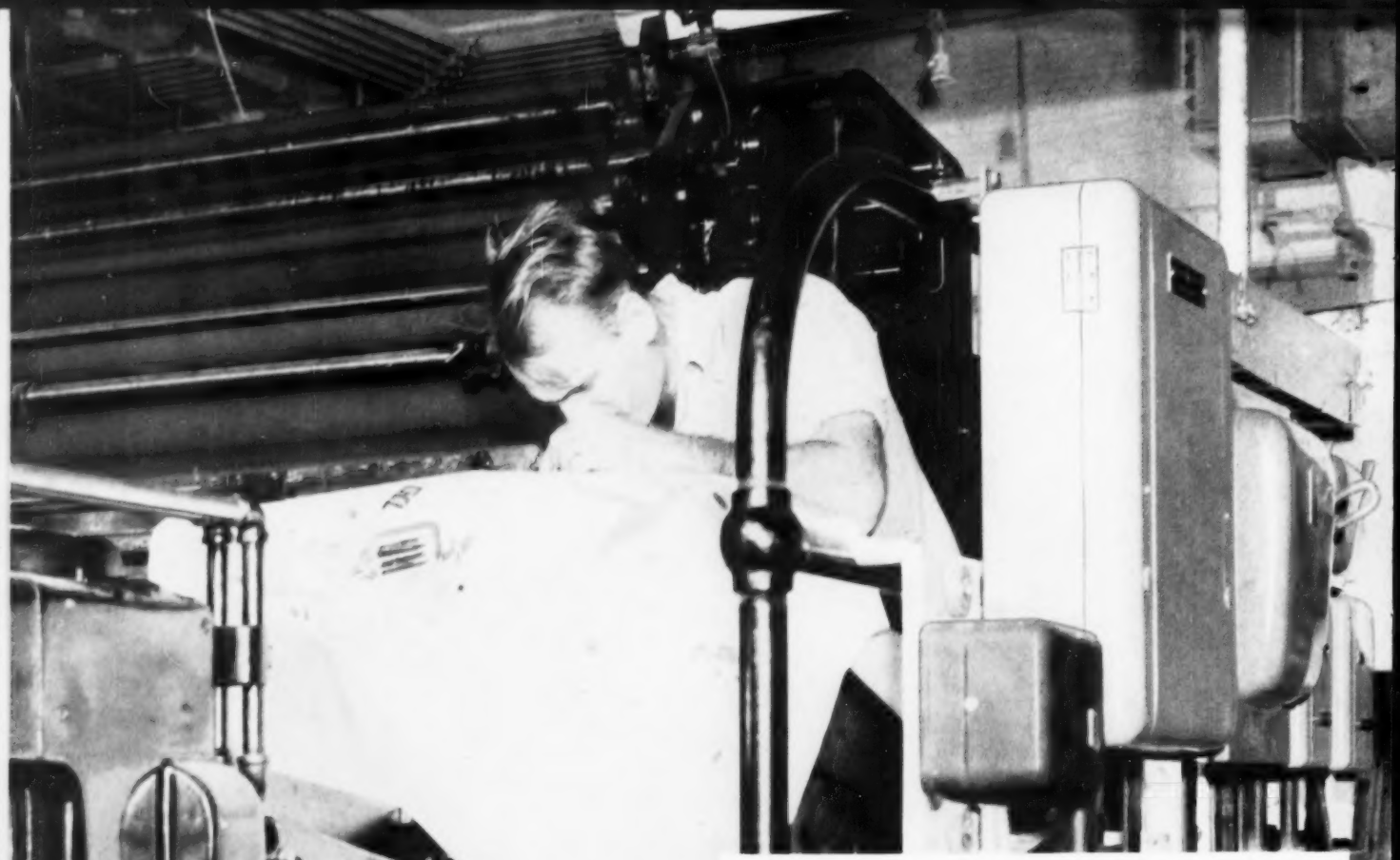
SIMONDS RED STREAK PAPER KNIFE

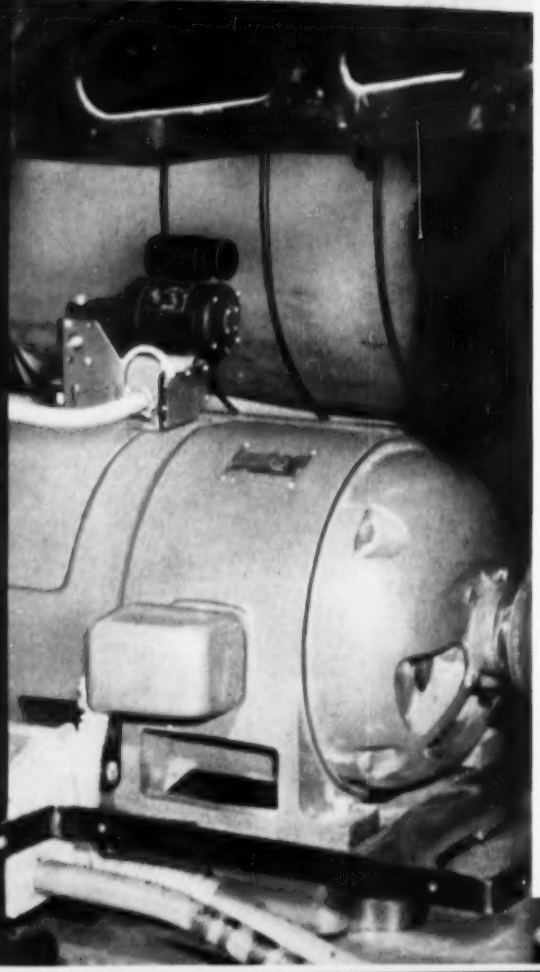
For Fast Service from Complete Stocks

Call your SIMONDS Industrial Supply DISTRIBUTOR

SIMONDS SAW AND STEEL CO.
FITCHBURG, MASS.

Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon • Canadian Factory in Montreal, Que. • Simonds Divisions: Simonds Steel Mill, Lockport, N. Y. • Simonds Abrasive Co., Phila., Pa. and Arvida, Que., Canada





Maintain constant speed with G.E.'s ACA press drive

You get adjustable speed direct from a-c power, controlled acceleration to the speed you choose

Steadier production and more good sheets on the delivery pile are yours when your press is equipped with a General Electric adjustable speed ACA press drive. You maintain constant press speed because this drive gives you controlled acceleration to the exact speed you choose **and holds it**—regardless of differences in weight of paper, tackiness of inks, or other load changes. This frees your operator from frequent speed adjustments during the run, cuts sheet spoilage as well.

You save floor space and maintenance costs too, because the entire ACA drive can be press-mounted, speed control is self-contained in the motor, and bulky conversion equipment is eliminated.

Next time you buy a commercial printing press—offset or letterpress—specify a G-E ACA press drive. For more information, contact your nearest Apparatus Sales representative, agent or distributor, or write for Bulletin GEA-5568 to General Electric Company, Section 653-35, Schenectady 5, New York.

Progress Is Our Most Important Product

GENERAL ELECTRIC

eagle-a

Leathertone

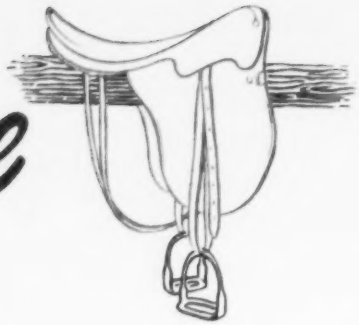
cover

...INTRODUCING A DRAMATIC **NEW** COVER PAPER

IN WHITE AND EIGHT BRILLIANT COLORS

EAGLE-A PAPERS

eagle-a *Leathertone* cover



adds **new** color... **new** interest... to your printing jobs!

Looking for something new and *eye-catching* in a cover paper? Here's your answer—Eagle-A Leathertone Cover! Its rich embossed finish and brilliant colors will add sparkle to catalog and booklet covers, portfolios, advertising pieces, sales manuals, price lists, menus, programs and heavy-duty envelopes. And Leathertone's a really outstanding sheet for letterpress or offset printing... excellent for embossed jobs, too. You'll like Leathertone's fine folding characteristics... its resistance to soil and wear... and its economy. Leathertone is available in substance 80, sizes 20 x 26, 23 x 35, 26 x 40—in:

WHITE, DARK BLUE, RUSSET, IVORY, SCARLET, LIGHT GRAY, BROWN, DARK GREEN, YELLOW.

Free

Beautiful demonstration kit of Eagle-A Leathertone Cover

... a portfolio of booklet covers, advertising pieces and other printed samples. Ask your Eagle-A paper merchant for a copy, or write Dept. P, American Writing Paper Corporation, Holyoke, Massachusetts.

EAGLE-A PAPERS

BONDS: Coupon, Agawam, Contract, Acceptance, Trojan, Quality, Type-Erase and Translucent Bonds

THIN PAPERS: Coupon, Agawam, Trojan, Quality and Type-Erase Onion Skins; Quality Manifold

LEDGERS: Acceptance, Trojan and Quality Records

INDEX BRISTOLS: Acceptance and Quality Indexes

TEXT and COVER PAPERS: Quality Text, L'Aiglon Text, Quality Cover, Quality Embossed, Leathertone Cover; Agawam, Quality and Chester Vellums

and EAGLE-A BOXED TYPEWRITER PAPERS

AMERICAN WRITING PAPER CORPORATION · HOLYOKE, MASSACHUSETTS

Printed by Offset on Eagle-A Leathertone Cover, Sub. 80

NEWSLETTER

Business Activity Near Record Spring, 1953

Nation-wide business activity for 1st quarter near record of Spring, 1953. Manufacturers got 25% more new orders than for 1954 quarter . . . Tax cuts, higher wages and salaries helped lift consumer buying . . . Dept. of Commerce reports no sign of general upswing abating at end of March . . . Many companies reporting new high earnings or sharp increases over 1954 1st quarter . . . U.S. Steel net profit at all-time high.

Materials Prices Up; Some Wage Raises Near

Materials prices up in recent weeks . . . includes paper, copper, zinc, machinery & equipment. Wage raises coming, too, in many industries, printing included. Holding line in Chicago and a few other cities, going up in others. Your direct labor costs going up . . . also costs of materials. Economists say no inflationary spiral seen.

Personal and Business Taxes Down Next Year?

Chances are you can figure on tax cuts next year . . . cut in personal income rates, probably in rates paid by your business, too. If business keeps on upgrade, government may cut its spending more . . . that'll mean tax reduction budget-wise without upping deficit. Elections next year . . . another good sign for tax cut pressure.

1955 Paper Production May Top 1954 Record

Paper production headed for another record year . . . First quarter estimated 7,171,000 tons topped previous 1951 high and 10% above 1954 quarter . . . Forecast for 1955 between 27½ million and 28 million tons . . . 26,657,000 tons, last year, an all-time high.

General Printing Ink Expands Illinois Plant

Ink business booming . . . Sun Chemical's General Printing Ink Div. expanding Illinois plant until it's biggest ink producer in world . . . 98,000 sq. ft. to 123,000.

Eastman Film Promotes Printing to Laymen

Eastman Kodak has new film, "Bradshaw's Billions," particularly suitable for graphic arts in promoting knowledge and interest in quality printing and its use in advertising . . . available on loan for group showings. Write Camera Club & School Service, Eastman Kodak Co., Rochester 4, N.Y.

(Over)

NEWSLETTER

(Continued)

Bill Collector's Aid

Your bill collectors have new device now. Certified mail, new kind of registered mail . . . costs 15c instead of 30c, will start this summer . . . Not for money or valuables, but still must be signed for.

Bills Help Small Printer

Bills of interest to small printers . . . hearings begun May 4 by Senate Small Business Committee . . . Cover Sparkman bills (see April IP, p. 55) . . . Two bills set up systems for financing small printers.

Legalize Closed Shop?

Bill to legalize closed shop in printing and publishing industries introduced by Sen. Murray (Montana). Same bill failed to pass in 1952. Opponents think passage would be entering wedge for full closed shop in all industries.

No 1954 Tax Relief

Remember that tax relief for reserves for future business expenses? House repealed it retroactively . . . Senate will probably go along with House. No relief for 1954.

Seattle Gets LTF TV

Lithographic Technical Foundation "spectacular"—closed circuit, industrial television—set for Seattle on June 10-11 . . . Sponsored by Printing Industry of Seattle. Live demonstrations of litho platemaking techniques by LTF research technicians from Chicago.

New Roller on Market

What's claimed to be a revolutionary new dual composition roller—first sleeve-type composition, all-weather roller with throwaway cores— has just been introduced by Wild & Stevens. Details in June issue of IP.

Litho Standards Coming

New litho production standards coming . . . National Photo-Lithographers Association will set them up soon.

Capital for Printers

Small printing businesses needing capital will be able to get it soon . . . Small Business Administration bringing out booklet . . . shows how to issue stock, comply with SEC.

Booklet on Form Letters

Have trouble writing form letters? New government booklet tells how, gives samples. 25c from Supt. of Documents, Washington 25, D.C. Ask for "Form Letters."

Get Census Report in

Bureau of Census is probably after you now to get your 1954 business census report in . . . 70% in now. It's urgent to send yours, if you haven't done so.

LEADING BUSINESS AND TECHNICAL JOURNAL IN THE WORLD OF LITHOGRAPHIC AND LETTERPRESS PRINTING

The Inland Printer

MAY · 1955
VOL. 135 · NO. 2

We Solved Production Control Problems

- **Fetter Printing Company, Louisville, Kentucky, is combination offset-letterpress shop**
- **Peg board tried for short time but was discarded in favor of daily schedule system**
- **Simple, thorough follow-up necessary so departments complete jobs scheduled each day**

By Edwin L. Dehne

★ At Fetter Printing Company in Louisville, we do some publication work, both weekly and monthly. All of our publications have definite deadlines. Moreover, we do general promotional printing. Most of our promotional printing is against deadlines, too, and much of it is rush work.

We employ approximately 80 people in the shop. We do both offset lithography and letterpress work, and we have our own hand composition, camera, and plate departments. Naturally, we have the usual bindery operations and all of the supporting functions for a shop of our type.

The production control problem has been with us a long time. It goes back to the early days of our company when one man ran the production office. He planned the job, made the purchases, watched it through the shop, helped iron out difficulties, and saw that it was wrapped and delivered by pushcart or bicycle. Sometimes he even delivered the job himself. Doing all this, he had neither the time nor the inclination to keep production records or to follow-up on all jobs.

We next found ourselves with the peg board, a familiar type of control system. Colored pegs are moved across a large board as the job progresses through the shop. It is a good method, and it works in some printing plants. But in our company it was a dismal failure.

After the peg board had been working a short time, it clearly indicated that our litho department was booked solid. In no time at all, this department showed a two-month backlog of work. Our salesmen were instructed to avoid selling litho time, if they could, because according to our peg board we couldn't handle any more work.

Suddenly, we realized that the men in the litho department were sitting on their hands. The peg board was immediately thrown out—not because the plan was bad, but because there had been virtually no follow-up. A good follow-up procedure would have told us promptly that jobs were being completed faster than anticipated and new work was needed to fill the gap.

When the peg board was dropped, another control system had to be set up. This

Edwin L. Dehne is assistant production manager in charge of planning and scheduling at Fetter Printing Company, Louisville, Ky. He is a Louisville native, 32 years old, and a veteran of World War II. He is a graduate of Rochester Institute of Technology's Department of Publishing and Printing. In November of 1951, after serving as a pressman at Fetter, he joined the production department. He was instrumental in planning and installing the present control system. He originally presented the material in this article as a talk at the recent PIA Production Conference in Chicago.

Edwin L. Dehne

This mailing card, 3½x5½ inches in the original, has three specific purposes: 1. Order acknowledgment. 2. Shipping date. 3. Shipping notice

FETTER printing company

P.O. Box 1919 · Louisville 1, Kentucky

Inquiries and orders

Date

Your job _____

_____ Job No. _____

for _____

☐ is now in production. Thanks for your order. You will receive a schedule delivery report as soon as final proofs are o.k.'d. (Reference to this job number when inquiring about your job will help us serve you better.)

☐ has been scheduled for delivery _____

_____

_____

☐ has been completed and shipped _____

via _____

If you have any questions please call me at WA 6601

Harold W. Braun is president and director of the Fetter Printing Company. He has been executive vice-president, sales manager, production manager, and salesman for Fetter since 1941. He is a graduate of the printing and journalism department of South Dakota State College in 1933. He is a director of the Louisville Graphic Arts Association, secretary and director of Printing Industry of America, Inc., chairman of PIA's Ratio Committee and member of committees on business controls and financial management.

TYPE	TYPE	TYPE	TYPE	SHIP	SHIP	SHIP	SHIP	SHIP	DO NOT USE	MISCELLANEOUS	ART	KLUGE	KLUGE	DO NOT USE	VERTICAL	SIMPLEX	MAJOR	TW	LITHO #1	DO NOT USE

The master control sheet is 45 inches wide and 35 inches deep, printed by offset lithography in brown ink, has the headings shown across double spread

time it was a system of daily schedules for each department. Each afternoon, department supervisors were given a schedule sheet listing the jobs that were to be completed the next day. There is nothing like letting your people know what is expected of them, but follow-up was inadequate.

We finally began to see the light. There was one fault that stood out in prior systems—lack of complete and accurate follow-up. No matter how adept a person is in figuring the time necessary to complete each operation, no matter how well the job is planned and scheduled, things can go wrong and a job can be delayed. What are the causes for delay? They are familiar to every printer—ink trouble, bad plates, broken type, and many, many others.

If you are planning to set up a new control system or just revising your old one, you would be wise to consider one thing—follow-up. Make your method of follow-up as simple as possible, but also make it thorough. And be sure the person who is to do the follow-up has ample time for his responsibility.

Though we went through many formative steps, this more or less brought us to our present system. Our system as it stands has been in use more than three years. It was worked out from our past experience and the experience of others. It has as its keynote "Follow-Up"—not necessarily personal follow-up on each job, but follow-up to the extent that each department completes the jobs scheduled for that day.

As a matter of fact, this system was laid out with the intention of keeping the follow-up on individual jobs to a minimum, thereby allowing more time for planning and scheduling, but at the same time keeping control of each job.

Our reasons for production control are threefold—to improve customer relations, to cut production costs, and to strengthen production management.

When a job is first entered, a notice is sent to the customer thanking him and giving him our control number for his job. When it has been scheduled, we send him another notice informing him of the scheduled shipping date. Because some company representatives do not know when material is delivered to their receiving departments, we send the customer a third notice letting him know what day the job was delivered.

These notices go from the production office to the salesmen, who send them out. This keeps each salesman informed about the jobs of his customers. Production control makes it possible for us to make good on our delivery promises in most cases. Our customer's confidence and good will are the result.

By proper planning and scheduling, production costs are cut. To be specific, let me explain our present production control method and then show you how planning and scheduling cut our costs.

An order is entered in production, and it is planned as to method of production, number up, type of form, etc. Then stock, type, ink, and cuts are ordered and the job is processed. We use a duplicating process whereby all of the pertinent information on the job jacket is typed on a duplicator master. Thus, we can run off all forms at one time. This eliminates most of the error that could result from copying the information on the various production forms used.

The forms processed in this manner are the tracer, which accumulates all information on the cost of the job; the schedule card, which is the main factor in controlling the job; stock cutting orders, package labels, shipping memos, and two index cards. One of the index cards is kept in

The job jacket is an envelope, 11¼ x 8½ inches, open at top, carries information for plant operations. The envelope back has the salesmen's specifications

SALESMAN'S SPECIFICATIONS

DESCRIPTION (SIZE, NO. OF PAGES, ETC.)
STOCK
ART
COPY
PLATES OR TYPE
INK
FINISHING
PUNCH PERF PAD
DIE CUT NUMBER TO
INTERLEAVE STITCH
OTHER FINISHING
PACKING
REMARKS

See Reverse Side For Detailed Specifications

LITHO #2	LITHO #2	FOLDER S	FOLDER L	GANG STITCH	CUTTER	CUTTER	DO NOT USE	DIE CUT	DRILL C	BINDERY C	BINDERY D	BINDERY D	BINDERY D	DAVIDSON

After job has been scheduled on card system, then schedule is transferred to large schedule work sheet containing space block for each day, each machine

the production office as an alphabetical cross-reference, and the other card goes to the salesman for his records. At the present time, we do not use a duplicated form for the job acknowledgment, the scheduled shipping date notice, and the delivery report. These will also be converted to duplicated forms in the near future. As a part of the processing, the job number is stamped on all forms.

The job is then scheduled. The various departments, time allowed in each department, the day or days it is to be handled in each department, and the shipping date are entered on the schedule card. The scheduled delivery date is entered on the jacket, and the schedule is transcribed from the schedule card to a large schedule work sheet containing a block of space for each day and each machine or operation.

The jacket is delivered to the initial operation, and the cutting order is sent to the stock room to verify the stock.

As soon as the job starts on its way through the shop we have the problem of follow-up to make sure it will ship on time. A supplementary schedule sheet was devised to keep the supervisors informed as to what they were to do each day. The schedule sheet is also the nucleus of our follow-up system. The schedule for the next three days is taken from the schedule work sheet and entered on this form. This gives the supervisors forewarning, three days prior to starting work, on such things as the job number, customer name, job description, the quantity ordered, and the equipment upon which the job is to be produced.

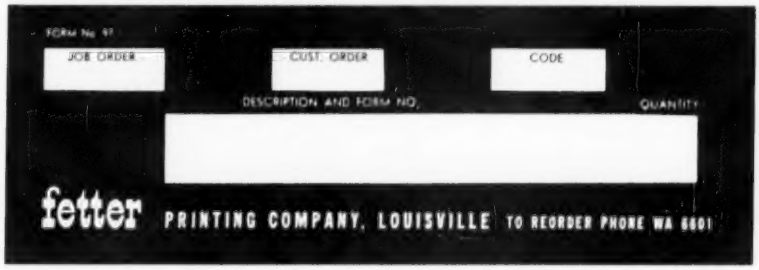
As the jobs are completed, the supervisors check them off their schedule sheets, and in the afternoon they return the sheets to the production office. The operations completed during the day are recorded on the schedule control work sheet. If a job is not completed, we investigate immediately. It is either completed, perhaps on the second shift, or rescheduled.

Our entire production control system operates on three basic rules: group your work as much as possible by proper scheduling; plan it so that it may be handled better in all departments; execute it according to plan.

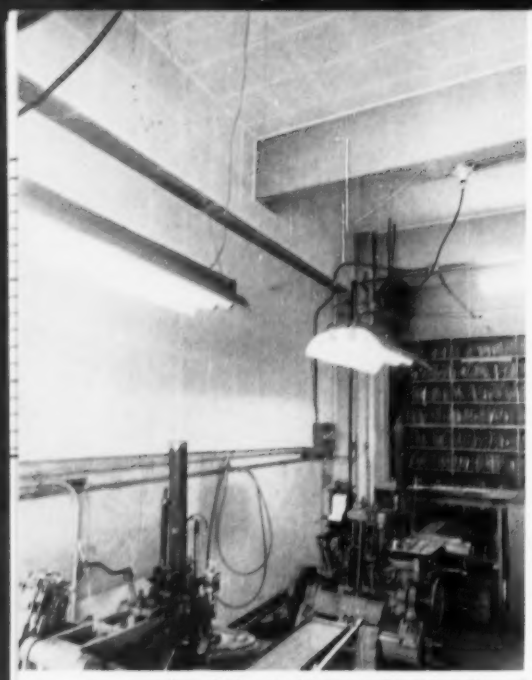
For instance, suppose you have an order for a large quantity of simple, four-page folders. To take advantage of a larger press, you want to run the folders eight-up on a sheet. This is where planning comes in and makes it possible to realize a profit on the job instead of merely getting by.

(Turn to page 91)

Here's the label Fetter uses for marking packages of the printed product. The original was in green ink and was 5¾ x 2 inches. It's easy, too, for the customer to reorder when the supply is low



Here are two more devices used by Fetter to aid production control. Below, left, is the combination packing slip and shipping memo. Right is tracer form



Acoustical material on walls and ceiling of Monotype caster room of Deers Press, Seattle, cuts noise level, improves workers' efficiency

Cut Down the Noise in Your Plant, Improve Efficiency of the Workers

- **Workmen in a noisy plant produce less work of poorer quality**
- **Baffles and acoustical ceiling and wall tile solve the problem**

By George Ransom

Mechanical Engineering Consultant

★ Industrial efficiency experts discovered a long time ago that noise costs money. The human ear is a delicate organ, and when it is abused, its rebellion is felt through the whole nervous system. Nervous tension is the most apparent result. Reduced working efficiency is the costly by-product.

Some types of industrial noise actually do physical damage to the ear. More common, however, and more typical of commercial printing plants, are less violent machinery noises, intermittent or continuous. These noises may be merely annoying, but they can become an important fatigue factor when workers are subjected to them throughout an eight-hour shift.

Despite the claims of old-timers who say that plant noise doesn't bother them, evidence shows that the amount of noise in a plant has a very real effect on the work done there. Workmen in a noisy shop produce less work, and poorer quality work, than people doing the same jobs in a more quiet atmosphere. Many printing plant operators have discovered this truth in the past few years, and many more will find it a worthwhile step toward boosting plant efficiency in the future.

Operating noise in the ordinary printing plant is of two types: "original" noise made by the machines, and reflected noise—the accumulated noise of all the machines in the room, bouncing off floors, walls, and ceilings.

Usually, it is impractical to cut down machinery noise. Designers are more concerned with what a machine will do than with how much noise the operation will produce. Adding sound-deadening covers or shields to an existing machine is usually out of the question. And so we may expect presses, collators, folding machines, and other printing plant equipment to go on making as much noise as they do now.

Easy to Reduce Reflected Noise

The obvious way to attack the noise problem is to reduce reflected noise as much as possible, and there are several easy, inexpensive ways to do this.

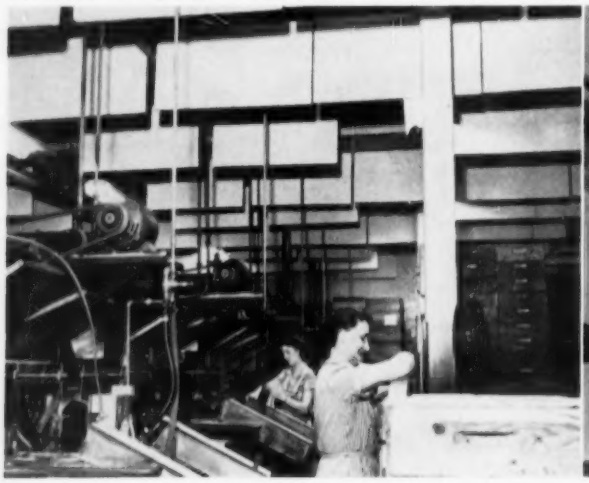
The most familiar type of sound-conditioning is the use of acoustical tile or other types of sound-absorbing material attached to walls and ceilings. This treatment is common in stores and offices as well as in factory working areas. In some cases, however, uneven wall surfaces or pipes and other obstructions prevent the use of tile. Here, the problem can be solved by hanging panels of sound-absorbing material from the ceiling.

Noise was a particular problem, for example, in the playing card department of Western Printing & Lithographing Company in Racine, Wisconsin. The floor and ceiling of this department are concrete and the walls are brick, both excellent reflectors for the noise of die-cutting machines. Overhead obstructions made it impractical to use acoustical tile on the ceiling, so acoustical baffles were used instead. Over 350 baffles were suspended from the ceiling in rows four feet apart, and additional baffles were hung at right angles to the rows above each of the noisier machines.

Installation of the baffles was simple. Wires were strung from the ceiling and the baffles were merely hooked to the wires. The baffles, measuring two by four feet, are made of a porous material containing glass fibers. They weigh only six pounds, are moisture-resistant and nonflammable, and may be painted or washed. Maintenance crews were able to hang all the baffles in a few hours without interfering with normal shop operations.

After the installation was completed, workers in the playing card department found that they could hear instructions given in a normal tone of voice, and workers in adjacent areas were no longer sub-

Baffles on the ceiling help to reduce noise at Western Printing and Lithographing Co., Racine, Wisconsin. Baffles are hooked to overhead supporting wires



Acoustical ceiling tile kill noise, and presses run quietly in University of Kentucky printing plant

jected to the noise of the die-cutting machines. Supervision was easier, there was less time lost because of misunderstood orders, and worker fatigue was greatly reduced.

The same advantages were apparent after a similar installation was completed in the die-cutting room of the Container Corporation of America in Chicago.

Many printing plants have also used the more common acoustical wall tile to advantage in combating noise. Extensive use of this material was made in the printing plant of the new School of Journalism at the University of Kentucky, Lexington. All ceilings in the bindery, pressroom, and typesetting departments of this plant were covered with this tile, which is applied with an adhesive.

Tile Has Many Advantages

From the standpoint of plant maintenance, acoustical tile has several advantages. It reflects light well, it can be cleaned easily with wallpaper cleaner, and it can be spray-painted five or six times without any appreciable loss in its acoustical properties.

The sound-reducing ability of acoustical tile is measured by a value called the "noise reduction coefficient." For the type of tile used in the Kentucky printing plant, the noise reduction coefficient is .70, which means that the tile absorbs 70 per cent of the sound striking it. This is appreciably different from a bare plaster surface, which reflects almost 100 per cent of the sound striking it.

Acoustical tile was used by the Deers Press of Seattle in solving a particularly troublesome noise problem. The Monotype equipment at Deers Press is installed in a small room with walls and ceiling of plasterboard and concrete. The noise level in the room was high, and the noise also was disturbing to office workers in adjacent rooms.

Deers Press improved working conditions in the Monotype room and in the nearby offices by installing 12x12-inch perforated fiber tiles on the ceiling of the room and on the sidewalls down to within five feet of the floor.

Another type of acoustical material that gives good results consists of perforated metal panels backed up with a sound-absorbing material. These panels, which are locked in place with metal clips, can be installed as a false ceiling when obstructions such as wiring or piping prevent the direct application of regular acoustical tile. The metal panels can be removed easily for access to the wiring or piping above them, and they can be washed and painted like an ordinary wall surface.

There is a wide range of acoustical materials and there are many ways in which they can be used to solve noise problems in printing plants. Usually, installation of the materials is simple enough so that it can be done by maintenance workers.

However, it is always wise to get expert advice in solving an acoustical problem. In many of the larger cities, there are firms that specialize in this type of work. These firms, or the manufacturers of acoustical materials, can make recommendations for a specific installation and bring any printing plant the advantages and dollar savings of sound-conditioning.

Device Watermarks Paper Before or After Printing

Small businessmen and individuals stand to benefit from a newly-developed machine that can watermark a dry sheet of paper before or after printing.

Not only does the machine reduce the watermarking cost to the customer, but the matter-of-hours delivery on orders brings to light the practical nature of the development.

Under the new method, the paper retains all its former qualities, while the burden of paying for expensive dandy-rolls, dies, molds or engravings necessary in marking a wet sheet in the traditional manner at the time of manufacture has been eliminated.

The new device does away with the needs of highly-skilled labor in bringing private watermarks and the protection and prestige they afford within the reach of all in quantities as few as 100 sheets.

The idea, the machine and the process are the result of many years of research by G. F. Shampanore, of Coudersport, Pa.

Recently the American rights to the machine were sold to a group of Cleveland businessmen who are forming the Guaranty Paper Corp. to franchise the development to printers and banks on a nationwide basis.

Cutting Machine Gauge Hint

Were you ever trimming a job on a cutting machine using a split gauge and had to break it to trim a rush job? Before breaking, put a strip of colored scotch tape horizontally across the top of back gauges and slit. When your rush job is over, you may move gauges back to original position by aligning them with the colored scotch tape.

The bindery and composing room of the University of Kentucky print shop are quiet places to work

NO. 1 OF A SERIES

Complementary Printing Process

- **Screen process now being combined with letterpress and offset methods**
- **Give your customer what he wants with comparatively small capital outlay**
- **A few pitfalls to look out for but here are suggestions on avoiding them**

By Victor Strauss
Presentation Press, New York City

★ For years, silk screen has been considered by many people one of the fastest growing printing and decorating processes. Paradoxical as it may seem, silk screen made stronger inroads in many other industries than the one most akin to itself: the printing industry. It is not difficult to find the reasons for this initial reserve on the part of the printing industry. The reasons were exactly the same as those that accounted for the great popularity of silk screen in general.

There are three reasons for silk screen's popularity:

(1) The simplicity of the process. You could start a screen shop on the proverbial shoestring—which attracted many people who had more aggressiveness and courage than money.

(2) The great versatility of silk screen. You can print or decorate almost anything: wood, glass, metal, plastics, fabric—to mention only some of the most common silk screened materials. This is important in many industries, because silk screen is often the only process by which their printing problems could be solved.

(3) The unique color strength and brilliance of a screen print, the hand-painted, "not printed" appearance of a silk screened job—which intrigued the buying public.

Factors Didn't Interest Printers

These three factors could hardly be interesting to the printer. In his eyes, they were almost by necessity liabilities rather than assets. A printer who for many years was accustomed to high speed presses could hardly desire to get mixed up with a process that seemed to belong to the times of Gutenberg rather than the twentieth century.

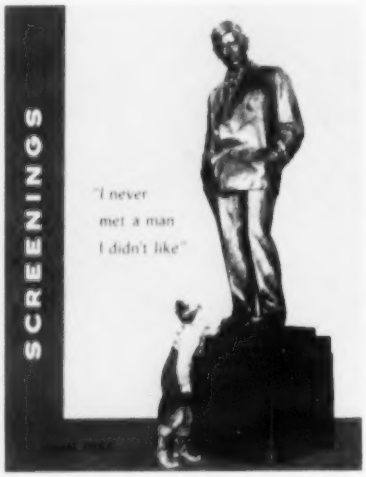
Nor could the average printer have any desire to get involved in all kinds of troubles with stocks he knew very little about. The versatility of silk screen was in his eyes certainly no inducement. Finally, the strong color, the *hand-painted look*, was not more attractive to him. And why should it be? No self-respecting printer could want to use as his sales argument the fact that the job did not look printed!

The times have changed. Silk screen, strongly stimulated by its exceptional customer appeal, has passed through a period of growth and maturation that has modified many of its features. In our day, silk screen has achieved general recognition as one of the major printing processes. What was once exclusively a hand craft now boasts highly developed and very efficient machinery and has become a real industry.

Commercial Printer Accepts It

Silk screen has stood the test of customer acceptance and has found more and more favor with the most critical and the most quality-conscious person in the graphic arts: the commercial printer. Just as many printers found out that offset was a natural addition for their businesses, so do they now realize that silk screen, too, fills a need. Silk screen makes it possible for many printers to round out their services to the customer, a factor of great importance in these days.

But many printers who like silk screen and believe that a screen department could fit in their organization shy away from it because they do not know enough about it and because they find it difficult to collect the kind of information that they need for making their decision. Silk screen is used in so many ways, has so many different techniques, that it is difficult for the inexperienced to decide what



Front cover of April issue of *Screenings*, official publication of Screen Process Printing Association International with headquarters at 549 W. Randolph St., Chicago, depicts one of America's best loved humorists, Will Rogers. The photographic posterization was done in five colors by the screen process method by Tom Ramsey, Central Sales Promotions, Oklahoma City, Okla.

would be most suitable in his particular case.

How much space is needed for a silk screen department? Which of the existing equipment can be used for silk screen? What kind of skills and labor are required, and where can they be found? Which equipment, press, and dryer should be selected? These and many other questions must be answered before a sensible decision can be made.

This and the following articles are planned as an answer to these questions. Here, I will discuss silk screen from the printer's point of view and in the language of the printer. I will try to give the pertinent facts in such a manner that you can evaluate them in the terms of your own experience.

In this series, I will discuss the fundamental features of the process, the nature of the silk screen printing plate; art and copy preparation in various techniques of platemaking for silk screen; color matching, proofing and makeready; hand painting, semi- and fully-mechanical printing and its equipment; drying in all its varieties; inks and stocks; finishing, and special applications. All subjects will be discussed not so much in their purely technical aspects as in those most interesting to management. Resources, labor, costs, and markets will always be kept in mind.

Why Some Shops Have Failed

Before we go into detail, we might ask ourselves a more general question. Are there any rules by which the chances of a combination silk screen-letterpress-offset plant can be appraised? Every time I am asked this question, I must answer that I do not know of such rules; that I know of many successful cases, but also of failures. Let me first say a few words about the failures. Most of them come from underestimating the skill, knowledge, and —not least—the funds necessary for operating such a department with success.

Not too many printers have made this mistake; most are rather careful and possibly a little over-conservative. But at the peak of the postwar boom and the daylight-fluorescent fashion, some firms wanted to get in on what looked to them like easy money. Departments were set up in an overly optimistic manner; no attention was paid to equipment, planning, or supervision.

"And why not," asked some of those who were responsible for this kind of thing. Why not? Haven't we been told by any number of people—some of whom, granted, had something they wanted us to buy—that it takes very little to get into screen printing? That anybody could push a squeegee and slap on the ink! Now we know better. We have learned our lesson, and have paid for it with plenty of money and lots of grief.

The lesson itself can easily be understood. It confirms the old rule: never underestimate the intricacies and difficulties of a new field, particularly not in the graphic arts! But, as I said, there are not too many such cases on record. The scales are more than balanced by the great success that silk screen departments have made for many printers.

For example, there is the case of a midwestern color lithographer. A considerable part of its work consists of posters and displays. Silk screen proved a strong and effective competitor until this firm decided to act according to the old Civil War maxim: If you can't lick 'em, join 'em! Today, these people have a very flourishing combination business. Many jobs are done by one or the other process, whichever is the most efficient for the case in hand. But this is only part of the story, and maybe the least important part. What gave the business a real lift was the possibility of doing better and more outstanding work by combining both processes than had been possible when using either process by itself.

New Effects Now Possible

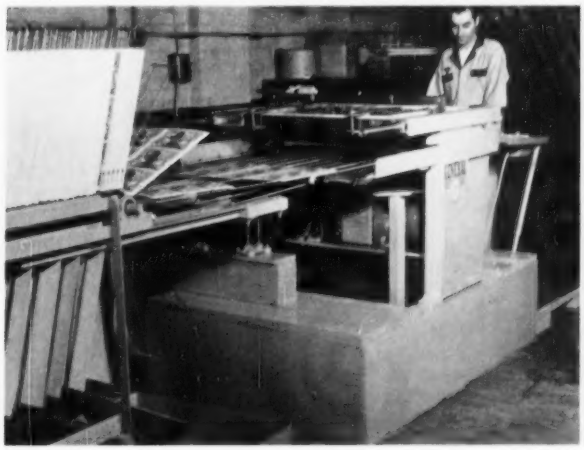
The silk screen project proved to be a real shot in the arm. The art department was pulled out of its daily rut by the creative challenge that the new production facilities posed. The sales department could not only expand its circle of customers but it could also offer something really new and interesting to the old customers: New effects and savings by silk screen-offset combination work.

Another success story can be reported from the northern part of the country. A well known firm of printers and lithographers runs a silk screen department for specialty printing, such as color cards for

(Turn to page 90)

VICTOR STRAUSS, author of the accompanying article, is an acknowledged expert on silk screen techniques and the role of the silk screen process in modern graphic arts. A former partner of Pied Piper Press, New York silk screen printing firm, Mr. Strauss is now active as a graphic arts consultant and writer as well as an instructor in the graphic arts division of New York University. He has served the Screen Process Printing Association International in many official posts, including chairman of the research and technical advancement committees and cochairman of forums at the association's annual meetings. Mr. Strauss also is a member of the executive committee of the Research & Engineering Council of the Graphic Arts Industry, Inc. He has published many articles on silk screen work in trade magazines in this country and abroad. His books include *Modern Silk Screen Printing*, a buyers' guide, and *Point-of-Purchase Cardboard Displays*, a manual for the planning and production of merchandising displays. Mr. Strauss holds awards from Direct Mail Advertising Association, SPPA, American Institute of Graphic Arts

Mechanization is now complete in the screen process field. At left below, an operator runs a General Model 24 screen press to which is attached a Kwickit conveyor which receives the screened sheet, keeps it separated long enough to dry. At right below, is Kwickit conveyor being used with hand printing table



Put Yourself in a Buyer's Shoes

- Most printing customers lack technical knowledge necessary to make wise buying decisions
- But the expert buyer for the big account will be wary of any unrealistic printing bid
- Here is an example of one buyer who wouldn't be fooled by "bargain" printing offers

No. 2 of a Series

By Olive A. Ottaway
Executive Secretary
Toronto Graphic Arts Association

★ Printers often find it difficult to understand their customers. Few printers will think this statement very surprising, and very few will disagree if we reverse the statement and say that customers often have a difficult time understanding printers and their ways.

Most buyers of printing lack the technical knowledge that would enable them to understand how their orders are produced. Every commercial printer has to deal with a wide range of customers. At one extreme, for example, is the little old lady who entered a midwestern printing office recently. She brought a tattered book, a cherished possession from her childhood days, and she wondered whether the printer could produce a new, clean copy for her—just a single copy was all she wanted.

At the other extreme is the big-time printing buyer, often with past experience in the printing industry, who sometimes can suggest short-cuts and special techniques that the printer might overlook.

Between these extremes is a wide range of frequently-bewildered buyers. Lacking technical knowledge, they must make their decisions to buy or not to buy on the only basis familiar to them—the price of the job. Is it any wonder, then, that any printer can fill his shop with work if he is willing to quote low prices?

Consider the Expert Buyer

But look for a moment at the more knowledgeable buyer of printing—the man who can give or withhold the big orders that mean important profits. Look at some of the problems faced by this man—who knows a lot about purchasing, and possibly even something about printing.

Most companies have an established budget, and a portion of this budget is assigned for printing supplies. The buyer, therefore, must fit his printing requirements to the amount specified in the budget. He isn't at all anxious to purchase beyond that amount, and he isn't inclined to make large purchases early in the budget period, leaving himself little room for unexpected purchases that may be needed later.

If he is concerned solely with price, he may be tempted to parcel out his printing requirements. Asking for bids on a job basis, he knows, will result in some haggling and bargaining on the part of many printers, and his total cost for printing may benefit in the end.

However, the buyer, if he is wise, also knows that he is purchasing more than just printed material. He wants service, he expects craftsmanship, and he needs the assurance that promises made by the printer will be kept.

Put yourself in this buyer's place for a moment, and ask yourself if you would be inclined, under the circumstances, to purchase "bargain" printing. The answer is obvious.

A good example of how printing buyers think and react occurred recently when a printing trade association executive was called upon by an advertising agency for help. One of the agency's clients was planning some promotion that involved a large printing order calling for several different printed pieces. The agency had issued specifications and asked for bids from a number of printers. Now the bids were all in, but the agency president and the account executive were so puzzled by some of the bids that they had to ask for outside help.

The table in the agency's board room was covered with quotation sheets, and among them, according to the president and account executive, were some prices "that just don't make sense."

As a start in tackling the problem, all the quotations were sorted according to the jobs to which they applied, and then all the quotations for each job were arranged in order, from the lowest price to the highest. Then each was checked for differences in specifications.

Some Printers Change Specs

In a few cases, it was found that a printer had based a quotation on suggested changes in the job but had neglected to submit a bid also on the original specifications. Therefore, it was impossible for the agency men to make comparison and see whether the changes would really be to their advantage.

Considered together, the quotations differed so widely in price that it seemed impossible to arrive at a fair decision. The agency president and account executive did have enough technical knowledge to help them decide on the winning bids, however. Their principal concern in calling in the trade association executive was to ask, "If there are such differences in quotations, what pricing method is used in the printing industry to arrive at fair and reasonable prices?"

It was a good question—and one that wasn't easy to answer, because there is no single, simple method of pricing.

The trade association executive explained some of the more common pricing methods used by printers today. Referring to some of the quotations on the table, it was obvious which printers used a definite costing policy that gave them a reasonable profit. After some discussion

How to Use the Flag in Printing and Advertising

With Memorial Day and Flag Day and Independence Day all coming up shortly, be prepared to advise your customers about proper use of the United States flag in printed material of all kinds.

Regulations approved by Congress and the President in 1942 set down certain rules governing the use and display of the flag, and general custom has established other rules that also should be observed. Your customers may unwittingly violate some of these practices in preparing material for printing. You can save them possible embarrassment and criticism by remembering these few simple points:

The flag should not be used on any items, such as paper napkins and boxes, intended for temporary use.

The flag should never be printed in any but the traditional red and blue colors, or in black and white. If a printed piece showing the flag is to be done in orange and black, for example, these colors should not be used for the flag illustration; it should be in black and white.

No overprinting should be used across an illustration of the flag.

The flag should never be used for advertising purposes. Generally, the appearance of the flag as an incidental and necessary part of an illustration or design is not considered to violate this rule. However, the flag should not be used, by itself, as the essential feature of an advertisement.

In general, the principles of good taste will indicate when the flag is being displayed properly.

of the problems printers face in pricing their work, it was obvious that these agency men understood the situation and would not be duped into buying bargain printing simply because it was a bargain.

The agency president had already eliminated several of the quotations on the table, on the basis of past experience with the printers who submitted them. His comments, as he sorted through this stack of rejected quotations, are a good example of the thinking of the wise printing buyer.

"This firm," he said, holding up the first rejected bid, "has been trying to get our work on a price basis only. They think that if they get their foot in the door, they'll be able to increase prices later and make up the difference. We don't do business that way.

"Company B," he said, going on to the next quotation, "promises us the moon with a fence around it, as far as service goes. We tried them once, and it was a bitter experience. They promised us delivery dates that they couldn't possibly meet—and that we should have known they couldn't meet. As a result, we nearly lost our client.

"Companies C and D, as far as we can determine, either don't know much about pricing or else they are paying their employees very poorly. How could they possibly produce the work for this figure?

"And here are three other firms whose bids are so far out of line at the other extreme that they must be using gold-plated presses. There's something wrong somewhere. How could the work possibly cost this much?"

Shrewd Buyer Isn't Fooled

The agency president had some pungent comments about a few other firms, too, but these four examples give a good idea of the thinking that governed his buying. He was not a printer, but he was a shrewd buyer, and he was not fooled by a low price.

True, the average printing buyer may not have as much experience or as much technical knowledge upon which to base his decision. But the average printer should realize that he can deliver no more than the customer pays for, in the long run. Bargain printing can turn out to be an expensive item.

GLOSSARY OF PRINTERS' STATEMENTS

What the printer tells you	*What he really means*
We're working on it, but it's so humid the ink won't dry.	**We haven't been able to fit it into the schedule yet.**
It's on the press.	**We finally did get it scheduled for this coming Wednesday.**
We're trimming it now.	**It's the next job after this one.**
It's on the truck (meaning delivery truck).	**We are going to run it today, definitely.**
The delivery boy has it but had some calls at the other end of town.	**You'll probably get it tomorrow.**

—Kiplinger Magazine

Bristols and Blanks

Bristols and blanks are made by two processes, Fourdrinier and cylinder, which should always be considered when purchasing. Index bristols intended for record or writing purposes are made by the Fourdrinier process; printing bristols, folding bristols and blanks by the cylinder process. Their characteristic are:

100 per cent New Rag Index Bristol, Treated: Fairly smooth—best writing and erasing—hard sized—surface sized—short fiber—snappy—All new—permanent and durable with hard use—rag—Strong wet strength—Fourdrinier.

100 per cent Sulphite Index Bristol: Smooth surface—good writing and fair erasing—hard, surface sized—short fiber—no rag—Fourdrinier—not considered permanent.

100 per cent Rag Pasted Bristols: Best writing surface—uniform—hard sized—permanent, durable—very stiff—Fourdrinier—two sheets laminated.

Coated Post Card: Very high gloss—heavy clay coating one side—one side low gloss treated for writing—sulphite—long fiber—hard sized—good strength—Fourdrinier, fibers interwoven.

Printing Bristols: Smooth, level surface—good uniformity—writing not a factor—all sulphite long fiber—good strength—cylinder, built up in plies.

Folding Bristols: Fairly smooth, level printing surface uniformity fair—writing not a factor—all sulphite—long fiber—good strength—cylinder.

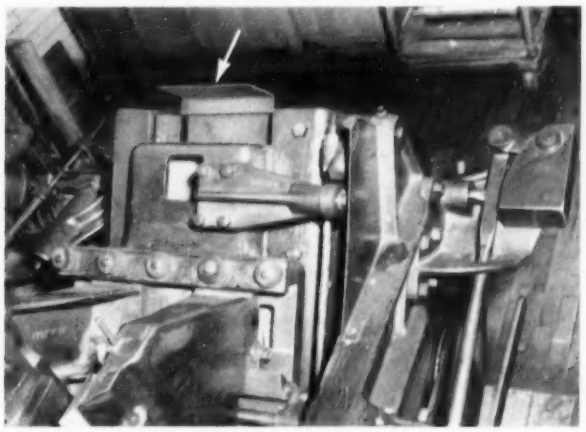
Uncoated Blanks: Smooth uncoated surface liner—fair printing surface—writing not a factor—cylinder, built up in plies—strength low—old paper stock or ground wood middle.

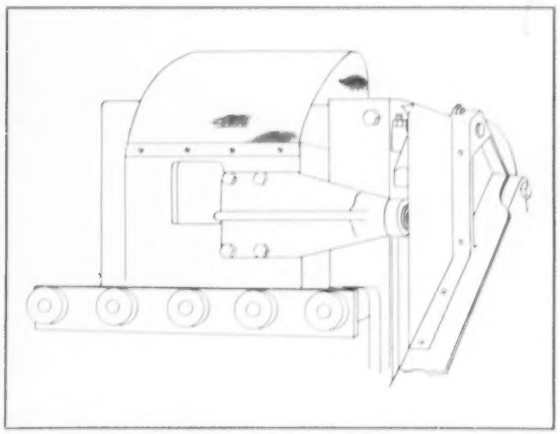
Coated Blanks: Smooth clay coated surface liner—not much gloss—writing not a factor—cylinder—old paper or ground wood middle—strength low.

Tough Checks: Smooth clay coated surface liner—not high in gloss—writing not a factor—extra strong—sulphate fiber—cylinder—made also in patent coated.

Railroad Blanks—Patent Coated: Smooth patent coated finish—Writing ink will spread—cylinder made—old paper or ground wood middle—strength low—comes in colors only—also comes clay-coated.—O. H. Runyon, *Galley Proof.*

Two ways of keeping operator's fingers and hands from getting into the opening between head and frame of continuous trimmer: (left) a metal shield, used at Government Printing Office; (right) a piece of canvas stitched between the head and frame on a machine at W. B. Conkey Division of Rand McNally





Pension Plans Are Coming; Should You Provide One?

Big-industry unions already have emphasized the importance of pension plans. You should be ready to meet the pension problem in your plant

By Ernest W. Fair

★ The last two years have seen a powerful drive toward pensions in every industry; pensions have been more important than salary increases in most union negotiations on new contracts. A great deal of experience has been accumulated during that period. So far the problem has been principally that of big industry, but even today the smallest printing plant operation is starting to feel the problem coming toward it.

Greatest spark in the drive for pensions is that Social Security itself is being demonstrated to millions of employees as being far from a satisfactory solution to the retirement problem. Even today's increased Social Security payments are not enough. You may be certain that every middle-aged and older employee in even the smallest plant operation in the country is giving much thought to his or her own position.

The issue is one we cannot sidestep much longer, for even the smallest firm without a pension plan is very soon going to be a rarity. The mere problem of holding good employees is sufficient to warrant adoption of such a pension plan. Pension thinking is as much in the minds of the younger workers today as it is with oldsters; they are going to join the firm and stay with the firm that has a pension and retirement program. And they are just as surely going to avoid the one with no program.

Problems of establishing and maintaining pension plans are great. Many things have been learned during the last two years. From this wealth of experience we are summarizing pointers which should be considered.

Do Employees Want Pensions?

The program should be set up only after you have determined whether or not your employees want a pension program. In some instances, they may not. But even then, you must bear in mind that your business will, ten years from now, be in a competitive position, for nearly everyone else may have such a program.

What program can be afforded? If any union problems exist, a cooperative understanding should be sought. A program should be based on a definite position of management, definite commitments that tie in with the Social Security picture should be avoided, any program based on cents-per-hour formula should be avoided, and financial provisions should be most carefully worked out.

The establishment of any pension should be based on the salaries of individual employees, their length of service, the amount of cooperation by employees in contributing to a mutual fund, and other factors. Experience has already shown that any pension program which provides for a set-sum guarantee based on additions to Social Security payments is treading on dangerous ground. The recent increases in Social Security payments show that this can happen again in the future. It is certain that there will be no decreases. Most experts advise pensions that call for the payment of a set sum to augment Social Security payments. If a satisfactory contract can be drawn up, insofar as employees are concerned, which guarantees a fixed sum less Social Security, it may prove best in the long run in view of the political aspects of any possible cut in Social Security payments. On the other hand, you must give consideration to the ever-present possibility that Social Security payments could suddenly cease!

"Benny," the Ben Franklin statuette awarded to winners in the PIA Self-Advertising competition, is a copy of a pewter statuette owned by the late Arthur Bloch, Sr., a director of Philadelphia's Poor Richard Club. W. T. Clawson, ad manager of Miller Printing Machinery Co., co-sponsor of the contest, located statuette and had copies made for contest use. Entry blanks for 1955 contest can be obtained from Printing Industry of America, 719 Fifteenth St. N.W., Washington 25

Formulation of any pension plan should give considerable attention to the establishment of the retirement age itself. Common practice is to set 65 as that time because it is the Social Security benefit age. However, the cost of a retirement pension program can be cut by raising the retirement age or by reducing the scale of benefits. If the program you draw up is obviously too costly, it can be trimmed at either of these two points.

To date, the best working pension plans have been those in which employees contribute to the pool. When the program has been set up as a sound investment, there is usually no trouble in convincing employees they have an important stake in contributing to their own retirement.

Benefits Must Be Realistic

The scale of pension benefits should be based on a program which will allow adequate retirement income for the employee and which the company can afford. A pension, plus Social Security, should permit the employee to maintain a retirement based on the standard of living to which he has adjusted his earnings during employment. Current practice is to determine such retirement pensions so that their amount (including Social Security) runs from 30 to 50 per cent of the full-time income.

In some plans, a scale of benefits is set up based on the employee's length of service and value to the firm, with the employer and employee contributing a specific percentage each year, earning of a retirement benefit with each year of service, setting a specified percentage if the employee completes a stipulated period of service, or the setting of a flat amount for each year of service, regardless of salary earned.

Many of today's pension plans are also leaving retirement age more or less up to the worker and not fixing forced retirement at the age of 65. When the employee is able to continue doing his work, his valuable experience may be worth retaining in your organization.

In such instances, the programs call for a discretionary retirement age plus provisions to give it flexibility. The employee may retire at an earlier age (with fewer benefits), but it should be permitted only with the executive's consent if benefits are to be obtained. Such a program may keep good men with you also by providing additional pension credits for continued employment past the stated age.

The problem of paying for pensions is even greater with the small businessman than with the thousand-employee industry, but basically it is much the same. The

money must come from a fund built up by annual contributions by employer or by employer and employee together, or from the current revenue of the firm.

Pay-as-you-go plans should be studied with closest scrutiny, for they can be hazardous during a business recession. Reduced business income may make such a program so hazardous as to wreck even the soundest firm.

Funding of a pension plan is proving good procedure. It permits contributions by both company and employees as well as by interest and tax-savings. This can be done by depositing funds in trust under the administration of the company and trustees or by the purchase of insurance company coverage. Experience has shown that funding through a self-administered setup may allow greater flexibility in supervising the cost of operating the fund from time to time.

The easiest method, particularly with small organizations, is through the purchase of a standard retirement annuity or retirement income policy for each employee. Annuities are purchased each year as a credit for the current year of service. Such annuity credits for time covered prior to the inauguration of the plan for each employee are usually handled through purchase by the employer.

Funds set aside under trust plans should be invested with the utmost care to provide greatest possible security as well as the best available earning power. Series F Treasury bonds, providing 2½ per cent yield, are used by some companies. Others invest in common stocks, and in some setups an investment of these funds is made in the common stock of the firm itself.

Any plan which employs insurance as its basis, however, eliminates such problems of administration and investment of funds being held in trust.

Whether or not any immediate retirement plan is under consideration, the printing plant executive should begin thinking of possible plans for such a program. The time is not far away when it will be a must for his business.

Paper Uses Split-Second Timing to Print Yalta Notes

Editorial, art, and mechanical staffs of the *Chicago Tribune* cooperated recently in an unusual production feat.

The job was publication of the entire 200,000-word text of the Yalta conference report within 12 hours after its release by the State Department. Only two newspapers, the *Tribune* and the *New York Times*, published the text on Mar. 17. It took split-second timing to produce the 32-page special section in Chicago.

Lawrence Burd, of the Tribune Press Service Washington staff, received two copies of the 834-page Yalta report from the State Department at 4 p.m. on Mar. 16. During the 3½ hours it took him to reach Chicago by air, *Tribune* officials decided to attempt reproduction of the text by photoengraving in the final editions.

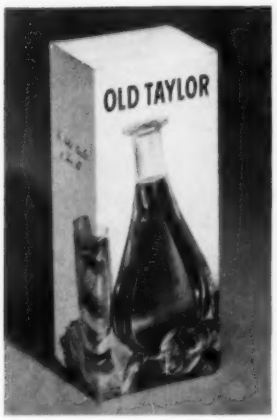
Tentative page layouts were made, headlines and datelines for the special section were set, and etch proofs were pulled.

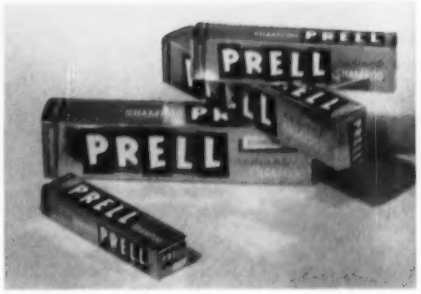
When Mr. Burd reached the *Tribune*, staff members promptly set to work ripping pages from the report and making paste-ups for 30 newspaper pages. The first page paste-up reached the engraving department at 8:43 p.m., the last one just before midnight. The final plate was completed at 2:42 a.m., and by 3 o'clock *Tribunes* were going out to newstands.

For printing the special 32-page section, a total of 320 stereotype plates were cast. These were used on five presses that operated in conjunction with 15 other presses producing the 96 pages in the regular section of that day's paper.

Winners Named in 1955 Folding Carton Competition

Shown below are six winners in the "superiority of printing" category of the 1955 Folding Carton Competition, which named "America's 100 Best Folding Cartons." Charmode Lingerie carton by Paper Package Co., first award, two-color letterpress; Privine Economy-Pack by Wilkata Folding Box Co., first award, multicolor letterpress; Donald Duck soft drink carrier by Andre Paper Box Co., merit award, flexography; Old Taylor package by Robert Gair Co., merit award, gravure; Desert Nights Dates box by Schmidt Lithograph Co., first award, offset; Prell Shampoo box, Robert Gair Co., merit award, gravure





LNA Ready for Its Golden Anniversary Convention

Carl R. Schmidt
LNA President

W. Floyd Maxwell
LNA Exec. Director

J. L. Landenberger
LTF President

Michael H. Bruno
LTF Research Mgr.

Charles Shapiro
LTF Educational Mgr.

James G. Strobridge
LNA Session Leader

Everett F. Bowden
LNA Session Leader

Quentin O. Young
LNA Labor Director

For its golden anniversary convention June 20-22, the Lithographers National Association has readied a program of business sessions and social affairs geared to make the event a memorable one.

President Carl R. Schmidt, Schmidt Lithography Co., San Francisco, forecasts large attendance of lithomen and their suppliers from all parts of the country. He pointed out that LNA was incorporated 50 years ago, but was set up 17 years farther back. He believed that a substantial part of the industry's progress during the past 67 years has stemmed from LNA's cooperative planning.

President Schmidt's address will start the convention going at Lake Placid (N. Y.) Club. From executive director W. Floyd Maxwell will come a report on litho profits for 1954. This will compare the profit trend with earlier years, and show how net earnings last year were affected by discontinuance of the excess profits tax.

The second day's agenda calls for a color film, "The Future of America," followed by a review of litho technical developments by J. Louis Landenberger of Ketterlinus Lithographic Mfg. Co., Primos, Pa. He is an LNA director and also president of the Lithographic Technical Foundation.

James G. Strobridge of Strobridge Lithographing Co., Cincinnati, will lead an industry relations committee session on "Let Research and Education Improve Your Quality." LTF research manager Michael H. Bruno and educational manager Charles Shapiro are due to discuss and demonstrate new photographic ways to make halftone vignettes that have unusually smooth tone gradations; improved single-color reproduction quality, possible for most litho plants; the LTF Inkometer for measuring ink-water balance on the press; and in-plant training for putting these improvements into practical use.

The cost, accounting and financial management committee will hold two sessions, led by Everett F. Bowden of the Forbes Lithograph Mfg. Co., Boston. Speakers will deal with work simplification and profit improvement. They will break down the latter topic into the importance of a sound sales policy; better use of equipment and manpower; coordination of sales and manufacturing; scheduling the control of overtime; purchasing, inventories, budgeting, credits, borrowing, and financial reports.

On the labor relations advisory committee docket are two sessions. One is to feature round-table discussions of employee communications in plants of all sizes. Committee chairman is Paul H. Lyle, Western Printing and Lithographing Co., Racine, Wis.

On the final day, Quentin O. Young will make his first convention report as director of labor relations. Other talks will cover personnel administration in union and unorganized plants. The closing address will be assigned to an inspirational speaker to be announced later.

Running through the three days will be a display of the 267 winning pieces in LNA's Fifth Annual Lithographic Awards Competition. Promotion director Herbert W. Morse will have charge of this show.

Recreational and social events will be the annual banquet; a program of entertainment sponsored by the Suppliers' Social Activities Committee, headed by Carleton Mellick, Miehle Printing Press & Mfg. Co.; and the golf tournament.

LNA Names 267 Winners in Annual Lithographic Awards Contest

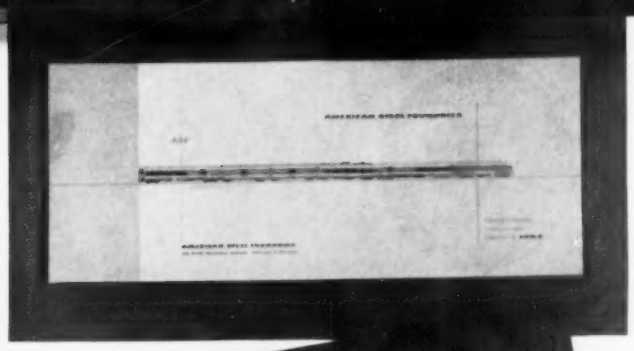
The Fifth Annual Awards Competition and Exhibit sponsored by the Lithographers National Association rolled up a new record of 267 award-winning pieces jury-chosen from 1,700 entries in 45 classifications. Entries judged for reproduction quality, art, design and functional values showed a cross-section of offset work in its many phases.

Jury "foreman" was Frederick J. Wachter, vice-president, Erwin, Wasey & Co., Chicago. "Outstanding merit and distinction" was the panel's tribute to designers, creators and producers. Veritone Co. president Vernon K. Evans, LNA promotion committee chairman, called the results concrete evidence of offset litho's wide and successful service.

Entries came from many states and from Canada. Herald-Woodward Press, Inc., Montreal, won second award in the complete magazine and house publications group. This entry was *Provincial's Paper*, produced for Provincial Papers, Ltd. First award in the decalcomania class went to Canada Decalcomania Co., Toronto, for a handsome decal, "The Queen," produced for the Canadian government.

Winning pieces were due for May 9-20 display at Marshall Field's department store, Chicago, with awards and exhibit committee chairman C. A. Nordberg, Chicago Offset Printing Co. president, hosting a preview reception for national advertisers and lithographers. The exhibit will be shown at LNA's 50th annual convention June 20-22 at the Lake Placid (N. Y.) Club. Then the show will tour principal cities under local sponsorships. The exhibit is available through Gordon C. Hall at LNA Chicago offices, 127 North Dearborn St.

A few representative pieces among 267 LNA award winners include (from upper left, opposite) ASF stockholders report by D. F. Keller Co., Chicago, second prize, business reports; Stouffer menu, Crane Howard Lithograph Co., Cleveland, honorable mention, menus, programs and announcements; Japanese fish prints by E. F. Schmidt Co., Milwaukee, third prize, magazine inserts; AMA report folder by Huron Press, Chicago, second prize, direct mail folders; direct mail piece for and by W. A. Krueger Co., Milwaukee, honorable mention; calendar by Ketterlinus Litho Mfg. Co., Primos, Pa., first prize, calendars; floral calendar by U. O. Colson Co., Paris, Ill., second prize, calendars; Adena Offset insert by E. F. Schmidt Co., third prize, direct mail inserts; "75" by Gibson & Perin, Cincinnati, third prize, house organs; merchandising display cutout by the Hennegan Co., Cincinnati, third prize, point-of-sale material; "Forward With God" by American Colortype, Clifton, N. J., first prize, posters



RESTAURANTS
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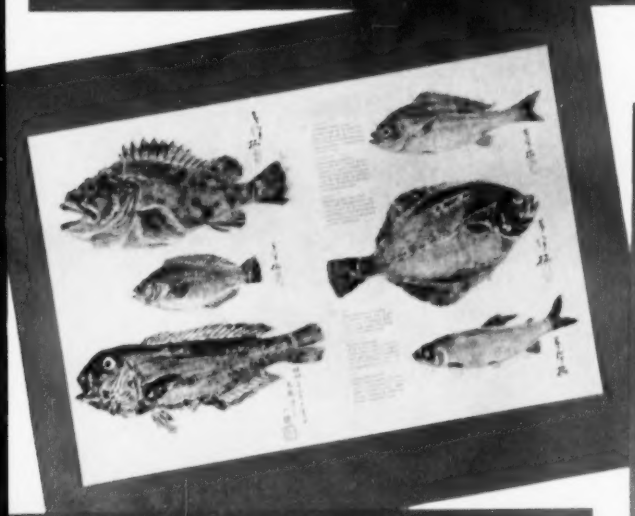

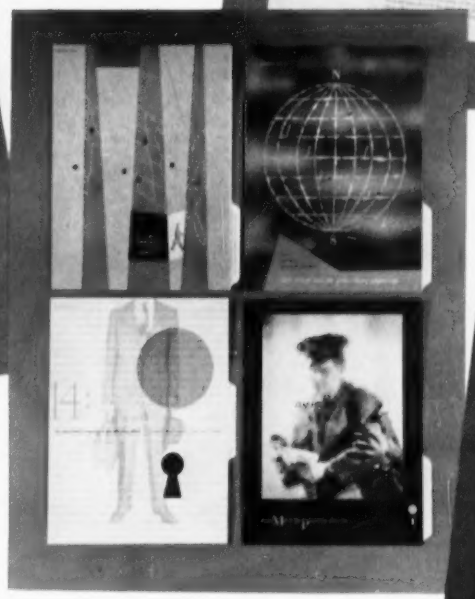

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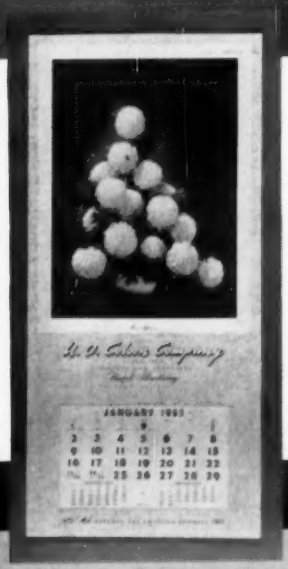
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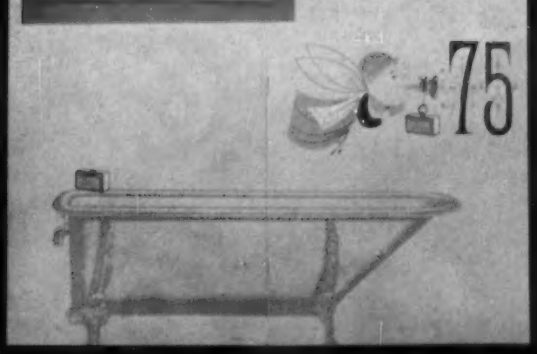
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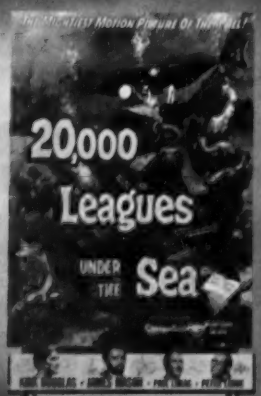
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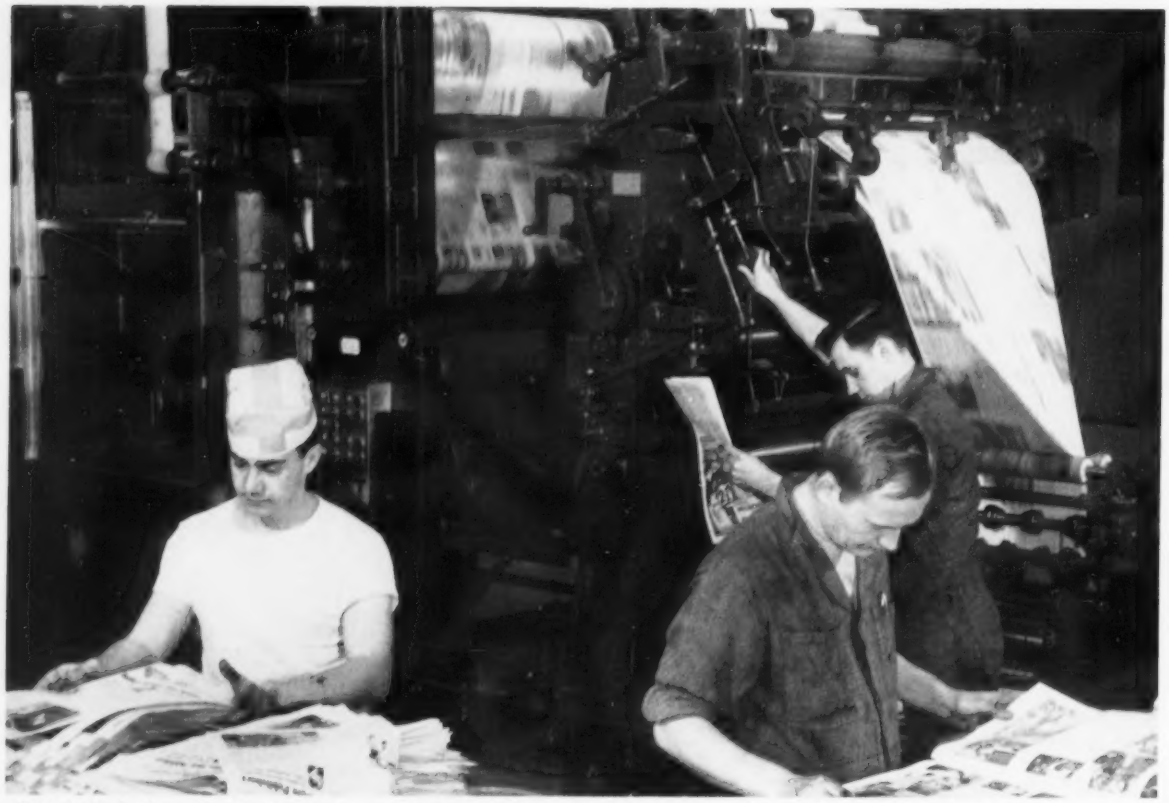


ATF-Webendorfer four-unit perfecting offset press at Rochester Institute of Technology was installed with industry coöperation. Web offset research is combined with printing of student newspaper. Other test runs are made for printing firms, ink manufacturers, paper makers *(Photo by Norman Reamer)*

RIT Web Offset Research Program Pays Dividends

Much of the present web offset printing know-how has come out of the printing laboratory at Rochester Institute of Technology. Here is how the lab operates

By Alexander Lawson
Department of Printing
Rochester Institute of Technology

★ During the last seven years there has been growing, in Rochester, New York, a research program which is now making a real contribution to development of the printing industry's technical resources.

As part of its postwar expansion, the Rochester Institute of Technology added to its existing Department of Printing a new department to engage in research in graphic arts. This research unit later became a separate department.

At a conference held in Rochester in December, 1948, it was decided that RIT should set up a program of research in web offset lithography, to be integrated with work of the Graphic Arts Research Department. This preliminary meeting, attended by representatives of major printing organizations—including manufacturers, suppliers, and commercial printers—specified that the program should include a laboratory containing the most up-to-date equipment obtainable, and that the results of its work should be available to all industry groups.

Consequently, in the spring of 1949, RIT announced that a new laboratory—to contain a web offset press and supporting facilities for camera work, platemaking, layout, and stripping, including a step-and-repeat machine—would be added to the existing laboratories in offset lithography then in operation in the Department of Printing.

With the close coöperation of some two dozen manufacturers and suppliers, an ATF-Webendorfer four-unit perfecting press was installed. This machine is designed to produce a tabloid-sized newspaper printed in black and white at a web speed of 350-400 feet per minute, with a full production of 12,500 to 14,500 finished copies an hour. In four-color printing, the press, running only one web, can turn out an eight-page paper or magazine, printed on both sides.

The 42-ton press—52 feet long, 12 feet wide, and 10 feet high—was erected in an air-conditioned section in the basement of the George H. Clark building. (A relative humidity of 52 per cent at 70 degrees is maintained in the laboratory.) The blankets and rollers on the machine are synthetic rubber, since heat-set inks are used in most runs. A drying unit contains an electric heater with four elements, any combination of which may be used for heat control.

At the delivery end of the press, three methods may be used: the folder, the rewinder, and the sheeter. The folder can be set up to deliver a single, a double parallel, or a cross fold.

As originally planned, the Web Offset Laboratory performed test runs for commercial firms wishing to learn the capabilities of the press in specialized jobs. Paper and ink manufacturers used the machine to determine specifications for stocks and inks that would be adaptable to web offset operation. For some 300 test runs, the unit was offered to the industry at cost, that is, RIT supplied the press and the personnel to operate it, and the testing organization furnished the paper, ink, and in some cases, the plates. In July, 1954, it

was decided to make a basic charge for all test runs. This charge, set at $350 per day, has given the Graphic Arts Research Department greater scope in the selection of new projects.

In addition to the numerous commercial tests conducted on both web-fed and sheet-fed equipment, several specific projects are in progress.

1. An investigation of the use of web offset equipment in producing low-circulation newspapers—5,000 to 30,000. (This includes a systematic study of prepress operations.)

2. Survey of materials most suitable for newspaper, periodical, and high quality reproduction by web-fed offset.

3. Research to minimize or eliminate linting and piling when using news stock on web-fed presses. Tests involving improved inks and precision pressure settings have produced superior results.

4. A study to minimize press variables such as register and web tension during acceleration and deceleration; ink and water distribution; plate and blanket packing; static electricity, and drying. The results of this study, coupled with improved techniques of press operation and elimination of the scum line common to web-fed presses, have been valuable to commercial firms using web-fed offset equipment. *(Turn to page 56)*

PIA Web Offset Section to Expand Its Membership

Web offset printers, equipment manufacturers, and suppliers met March 24 and 25 in Rochester, N. Y., for the third meeting of the Web Offset Section of Printing Industry of America, Inc.

This group was organized in St. Louis in February, 1954, when a number of printers decided to pool their knowledge of the technical aspects of web offset lithography. Their aim was to improve their production procedures.

A second meeting, held in conjunction with the annual convention of PIA, was in Detroit in October, 1954. However, the Rochester conference, the third meeting of the section, was actually the first to be held independently of the parent organization, indicating the growth of interest in cooperative action.

On the afternoon of March 23, preceding the official start of the conference, Herman J. Schultz, Chicago, president of the Web Offset Section, presided at a meeting of the executive committee. Although many leading operators of web offset equipment are already active in the organization, the committee agreed that membership should be expanded. At present, any member of a local PIA affiliate, or member-at-large of PIA, is eligible to join the group. No dues are required by the Section, the expense of running the technical sessions being covered by registration fees from those who attend.

The conference began officially on Thursday morning under the chairmanship of Mr. Schultz. A brief welcoming address was given by Frank Eichorn, president of the Printing Industry Association of Rochester.

The first paper of the morning, "How We Eliminated Plate Cracking," was presented by Floyd Phillips, representing the Otterbein Press, Dayton, Ohio. Mr. Phillips discussed his company's experience, a problem encountered in long runs on web offset equipment. Among the causes, he stated, were inaccurate pressure settings, improper packing, and bending jigs of improper length.

He suggested changes in blanket pressures, the placing of oiled sheets underneath the packing to prevent "creep," and the use of a steel bar in checking the relationship of bearer height to printing plate. As an additional measure, Mr. Phillips mentioned the advisability of readjusting the plates after 300,000 impressions.

In the discussion that followed, some representatives of press and plate manufacturers told the group about the measures their firms were adopting to minimize plate cracking. It was learned that one method is to bend the plate to the cylinder, across the grain, allowing for tighter clamping without additional strain on the plate. Several printers suggested the use of new plates only, on long runs, as regraining weakened the plate to the point where cracking was more evident.

It was agreed that metal fatigue was primarily responsible for the failure of plates to stand up under long runs, but that better clamping devices for the press would alleviate the condition.

A practical result of the morning's deliberations was the decision of one plate manufacturer to test plates for stress, and to investigate the possibility of marking the grain of a plate to aid the printer.

Highlight of the afternoon program was a visit to the Graphic Arts Laboratories of Eastman Kodak Company. Here a group of technicians, headed by John McMasters, demonstrated products and procedures of particular interest to web offset printers, such as the magenta and gray contact screen, auto-positive and auto-screen films, and process resist. Advanced techniques in the use of these products in comparison with existing methods were discussed.

The second day's program included a trip to the Rochester Institute of Technology, where members were greeted by President Mark Ellingson. In a short talk, Dr. Ellingson stated the philosophy of the school in its graphic arts program, particularly with reference to the Graphic Arts Research Department.

At the conclusion of Dr. Ellingson's remarks, the group inspected the facilities of RIT's Printing and Graphic Arts Research departments. Afterwards, they assembled to participate in a forum, "How Can RIT Be of More Help to Web Offset Users?"

At the closing session of the conference, Donald R. French of Canton, Ohio, told the group how his firm, the Danner Press, printed on coated stock with web offset equipment. According to Mr. French, many problems can be eliminated by setting up exacting standards and by precision maintenance of equipment.

Further discussion stressed the fact that press blankets must be developed for various inks. Linseed oil and petroleum oil react differently, necessitating specific kinds of press blankets. Technical representatives of supply firms offered information which in many cases solved immediate problems encountered by some of the participants in the discussion.

Web offset discussion panel at Rochester Institute of Technology meeting included (from left) Dr. Mark Ellingson, RIT president; Herbert Morrow, Jr., research administrator of RIT Graphic Arts Research Department; Virgil P. Barta, Research Department head; Byron G. Culver, head of Printing Department; and Leslie R. Prinse, who is head of web offset laboratory *(Photo by Norman Reamer)*

5. Tests in cooperation with manufacturers of platemaking solutions, polymetallic plates, fountain solutions, etc.

6. Use of the sheet-fed offset press as a research instrument for both photographic and platemaking research projects. Evaluation of improved masking techniques, three-color process work, tone reproduction studies, and ink and paper tests are in progress. Results of many of these studies have been subjected to further investigation on the web-fed press under realistic production conditions.

Future projects in the offset laboratories will include preheating of sheet and roll stock, continued trials and measurements on an improved electric dryer employing optical reflection of radiant heat, use of a hydraulic clamping device on a plate cylinder, dry offset tests, application of an ink distribution indicator, electronic measurement of cylinder and roller pressures, and experiments with an optical system for improving register.

The list of graphic arts firms using the testing program is surprisingly varied. While it is understandable that supply companies are increasingly interested in the development of materials and services for web offset printing, the program is by no means limited to this kind of testing. A number of runs have been concerned with the adaptability of the press to jobs now printed by letterpress.

In this classification are magazine and book printers, color printers, and low-circulation newspaper publishers. Many purely letterpress firms have been pleased with the quality of reproduction possible, and more important, with the reduction of costs in converting to web offset for certain types of work.

In addition to test runs, the equipment is used to train personnel in this specialized work. A number of pressmen have visited the Institute for short programs in web offset operation, and there is a constant flow of visitors interested in the commercial possibilities of the process. During the academic year, advanced students in RIT's Department of Printing have an opportunity to learn the basic elements of web offset operation.

Because of the recent trend toward doing directories, rate books, and similar jobs by direct-image offset plates, the Research Department plans to conduct experiments in this field which will undoubtedly prove of interest.

To illustrate the method of approach to a web offset test run, let us examine a typical example from the files of the Graphic Arts Research Department.

A letter arrived from a company that was interested in determining whether or not it would be advisable to install web offset equipment.

After an exchange of letters, in which RIT sent a specification sheet showing the probable cost of the test run and the procedures to be followed, it was decided to proceed with the test. Three weeks' notice was given so the Web Offset Press Laboratory could schedule the run on its production board, and to make the preliminary arrangements to assure a successful test.

Dr. Mark Ellingson, president, Rochester Institute of Technology, points out feature of web offset press to H. J. Schultz of Schultz Lithographing Co., Chicago (center), president of Printing Industry of America web offset section, and Jos. Fitzpatrick, PIA management services director

The printer wished to know whether or not it would be possible to print color by web offset in a publication which was then being run on rotary letterpress equipment. It was decided to use stock supplied by the printer. In addition, the printer supplied color-separated screened positives. The RIT lab then made the plates, following a dummy supplied for this purpose. The ink for the run was supplied by RIT, a sample of the stock first being sent to the ink manufacturer.

The printing firm agreed to permit evaluation of photographic copy by RIT specialists to assure its appropriateness for the job.

Complete information was listed by the administrative section of the Research Department on the Master Data Sheet and the Work Order Envelope developed for this purpose. Special attention was to be given to registration, quality of printing, drying of the inks, and linting and piling on the press blankets. Linting and piling are common occurrences, particularly when groundwood stock is used. However, during the past year the laboratory has controlled this problem to a great degree.

The results of this test were satisfactory, proving to the printer that web-fed offset would be practical in his operation.

For a period of six years, the bi-weekly student and alumni newspaper of RIT has been produced in the web laboratory. This publication, the *RIT Reporter*, is a tabloid-sized sheet of eight to sixteen pages, edited by students and printed in an edition of some 15,000 copies.

Since the publication is issued regularly during the school year, it provides an excellent opportunity to experiment with new methods and procedures in newspaper production.

Composition is normally done by slug-casting machine, with makeup performed in the standard manner. Afterward, reproduction proofs are sent to the Web Offset Laboratory. However, on occasion the Fotosetter in the Department of Printing is used, as is Justowriter composition and Filmotype display.

All types of paper, including newsprint, coated stocks, and letterpress papers, have been run successfully on the press. Standard process color is attempted frequently, along with the newer three-color process. During the press run, there is an opportunity to experiment with inks, various kinds of plates, ink-water balances, and of course new and advanced press operation techniques. During the years of running this newspaper, excellent progress has been made in solving the problem of linting and piling.

All tests are analyzed in the applied science laboratories. Evaluations are made and results are analyzed by specialists. The data are then made available through the Information Service to all those interested in web offset operation.

The head of the Research Department coördinates all research projects and testing programs. The Web Offset Laboratory has a staff of six, four operating the press and one each in the camera and platemaking rooms. Five additional technicians are employed in the Photographic and the Applied Science Laboratories, while the Information Service is staffed by two full-time and two part-time employees.

Silencing Plate Grainers

The question of silencing plate graining machines is one of particular importance to lithographic firms. If the machines are quiet, working conditions are better and productivity of the shop is likely to increase.

Here is one method to silence grainers, developed and used with great success by Thos. Forman & Sons, Ltd., Nottingham, England.

The device is, in effect, a cover which fits over the machine and yet does not move with the bed of the grainer. It comprises a felt-lined wood box eight inches deep, hinged in such a way so that it acts as a lid for the grainer when in the downward or running position.

It is hinged independently on two angle irons which run from the floor to the ceiling, the back of the box being fixed to the uprights. The device is balanced with two weights attached to wire ropes which run over pulleys fixed to the angle irons.

The "Up" and "Down" positions of the box are controlled by the weights coming into contact with fixed stops. Wire netting is used to secure the felt lining to the box.

Basic Hints About Offset Work Will Assist Your Customers

REPRODUCTION PROOFS—Clean, sharp reproduction of type matter by offset depends entirely on good reproduction proofs. The best proofs possible are obtained from trade typographic firms who have special presses and paper for this purpose. Where this service is not available it is necessary to pull proofs on a press after a very careful makeready has been made. They should be examined under a strong glass to make sure there are no rough edges or broken letters. Ordinary hand-pulled proofs are not satisfactory for reproduction.

INKS—There are some differences in the inks used for offset lithography and letterpress. Because less ink is carried, offset inks are heavier bodied, have more depth and are firmer than those made for letterpress. Offset inks could be run letterpress but it is not practical to run letterpress inks on offset presses.

PROOFING—Proofs of offset reproductions are not as readily available as they are from letterpress. The finished "plate" from the offset engraving department is either a film positive or negative. This is not the finished printing plate so that a special proving plate has to be made before the work goes to the engraving department which, in many cases, eliminates the necessity for proofing entirely.

OFFSET LITHOGRAPHY OR LETTERPRESS? This is the question that presents itself to the advertising and production men every day. Depending on design, purpose of the piece, quantity, type of paper desired, the decision in many instances can be made immediately by anyone possessing a good working knowledge of both processes. On borderline cases, where either process is acceptable, the decision is reached on the basis of economy. Estimating production costs of both processes provides the answer. There is great merit in the practice of consulting printers and offset lithographers very early in the preparation of the material. Their knowledge of production problems may help in both economy and speed.

DUPLICATE PLATES—This is where offset has a distinct advantage over other forms of printing. The film positives (engravings) are used to make press plates by what is known as the "step-and-repeat" method. The image from the film positive can be repeated as many times as desired on the press plate, so that from one film positive you can secure as many duplicates as are required for a predetermined layout sheet. This gives you an original printing plate, 5, 10, 20, or as many up as desired.

CRAYON WORK—This is a type of press plate technique that is disappearing because there are very few apprentices learning the art. From a given piece of artwork, a crayon artist draws color separations directly on press plates. He first draws a key plate which is an outline of all the color changes and tone variations of the original art. From this key, prints in chalk are run down on press plates (one for each color to be drawn). Color values are rendered with a grease crayon called touche. On one plate he draws all the yellow work, on another all the red, etc.—a plate for each color required for the job. This technique is used chiefly for 24-sheet posters and large displays. It is less costly than process work but usually more colors are required for a faithful reproduction. —*Provincial's Paper*

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 59?

QUESTIONS

1. What type of letterpress roller was influential in increasing press speeds?
2. What is the best method of scoring bristols?
3. About how long ago were the cap J and U added to the alphabet and type cases?
   a. 600 years c. 300 years
   b. 500 years d. 200 years
4. What is the simplest change to make in a California job case to save composition time?
5. At what temperature would spacebands lose their temper?
6. Graphic arts leaders predict 1955 will be a better business year than 1954. True or false?
7. What is the greatest contribution to down time in offset presswork?
8. About 90 per cent of the average commercial printer's composition work is makeup. True or false?
9. What type of press uses a "base cylinder"?
10. What great graphic arts inventor replaced the writing quill with steel pens?

New York Set for Big Sales Show

The second annual Sales Aids Show, sponsored by Advertising Trades Institute, Inc., and timed for May 23-25 at New York City's Hotel Biltmore, is expected to roll up an attendance of more than 10,000. Printing by all processes will play an important part in many of the sales aids on display.

George E. Sheer (left), vice-president of McCall Corp., Dayton, presents Robert B. French, superintendent of Dayton schools, with photo of offset press purchased for school use by Dayton Printing Industry Association and Dayton Board of Education. Dayton Craftsmen's club also made gift of $1,000 in bookcases and school furniture

New York Folder Details Use of Offset in Ads

Metropolitan Lithographers Association, New York City, has issued a folder that provides for company members, salesmen and buyers an all-in-one-place source of information on the use of offset printing for advertising production.

Four copyrighted pages written by executive director H. C. Latimer are available only to Metropolitan New York advertising instructors and printing users. But the folder, designed to promote local use of offset lithography, should interest litho groups elsewhere who feel the need for coöperative promotion of the process in their local markets.

Mr. Latimer leads off by pointing out that there is no single "best" printing process. He notes that the right process is the one best fitted to solve the problems of the specific job that has to be done.

Inside pages present information for production managers, art directors and artists. On the production side, the author describes offset paper and states that the process offers a wider choice of papers for advertising production than any other printing process.

Production managers, he says, can use rough paper for special effects, or inexpensive coated stock for process color work when it is desirable.

After telling production managers about offset presses, Mr. Latimer takes up copy preparation. He deals with paste-up and type matter work, proportioning elements, same-focus copy, and the most common art techniques.

Then comes production information with these headings; art used in several sizes, blow-ups and reductions; using your color plates; multiple images; press production; and reruns and reprints.

The folder contains a buyer's check list of general, production and artwork specifications for offset jobs. Listed on the back page are all MLA company members, their addresses, and phone numbers.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge

Comprehensive Encyclopaedia of Type Faces Shows 500 Designs from 40 Foundries

A special feature of the "Books" department this month is this review of the Berry-Johnson *Encyclopaedia of Type Faces*. The review, prepared especially for this magazine, is by Kent Currie of Schneidereith & Sons, Baltimore. Mr. Currie is a nationally-known expert on type face design

Aficionados of type will find in the new Berry and Johnson *Encyclopaedia of Type Faces** ample cause for cheers. This unique and well organized book contains references to some 700 type faces, more than five hundred of which are illustrated at sufficient length to show the character of the type. Most of the specimens are printed from the type; in only a few instances has it been necessary to use photographic reproductions.

America, England, France, Germany, Italy, Spain and Switzerland are represented by forty type foundries, or their successors if the original foundry is no longer in operation. Each type example is introduced by a brief descriptive paragraph, which, in many cases gives the name of the designer and the year of introduction, adding greatly to the interest and value of the book.

For all of its encyclopedic character, the Berry and Johnson book, unlike many type founders' specimen books of years gone by, is inviting to handle from the standpoint of size and weight. One does regret, however, that with the world's typographic resources at their command the publishers could not come up with a more distinguished title page.

So much for the bare facts and formal statistics.

Book Is Called 'Monumental'

Viewed in terms of human effort—years on the drawing board and various phases of production in foundries—the book is monumental. Of the making of types, as of books, there is no end. It seems incredible that so many variations of sixty-two basic characters could be developed during sixty-five years, the period covered by this book, yet the specimens represent only about one-seventh, by the author's count, of the 5,000 types of the Western hemisphere!

On a purely provincial plane, it is gratifying that the book leads off with six American designs: Bruce Rogers' *Centaur;* Morris Benton's *Cloister Old Style;* and Fred Goudy's *Forum, Goudy Antique* and *Goudy Old Style.* This is not a hands-across-the-sea gesture on the part of the English authors, however; it simply results from the classification of type faces beginning with the Venetian characters.

Goudy is represented by a dozen designs, but one of his best, *Deepdene,* curiously, is missing.

The broad subject of type is broken down into eighteen classifications, ranging from Venetian to script types. Unavoidably, there is some overlapping, but a comprehensive index of types shown is a great convenience, even if it is confusing to find Cleland's *Della Robbia* indexed only as *Westminster Old Style.*

Private Designs Are Revealing

A section of the *Encyclopaedia* devoted to the types of private presses is revealing. It is difficult at this point in time to grasp how William Morris stimulated a renaissance of interest in printing with fifteenth-century flavor type—yet he did; and Goudy often said that Morris' work excited his initial interest in printing and type. One concludes that the total character of Morris' works—rather than the use of an unfamiliar style of letter—underlies his success. And yet, Morris "graduated" from his more understandable Venetian-model *Golden* type to the *Troy.*

In general, private press types have proved rather "arty" and mannered, but the *Doves Roman,* so successfully based on *Jenson,* Eric Gill's *Golden Cockerel,* De Roos' *Zilver* and Herbert Horne's *Montallegro* all have endearing qualities, at least to this generation.

Two especially interesting sections of the *Encyclopaedia* are devoted to script and calligraphic types. Some of the script types of European origin are just now being introduced into the United States—the Klingspor foundry *Gavotte,* a particularly graceful and charming letter with a series of free swash capitals. Its nearest familiar equivalent in this country is *Tango,* but *Gavotte* is a bit lighter, with less contrast, and enjoys greater freedom.

Salto, also from Klingspor, is a vigorous brush script with more distinction in the capitals than in the lower case. The chief mark of distinction is the broad, slashing strokes of the capitals which are about equal in width to the height of the average lower case letters.

Diskus, a lively script from the Stempel foundry, is another standout. As compared with *Salto,* the well-controlled pen characteristics and "accidents" of *Diskus* give it a special quality all its own.

Sans Serif Showings Extensive

One of the most extensive sections of the *Encyclopaedia* is devoted to sans serif faces, which reveals the lasting effect—having been introduced in the late '20s and early '30s—of this phase of typography. The sans serifs, in particular, have suffered from the "demand" for type "families"—that is, progressively greater weight, condensed and even extra condensed characters of greater weight. Few designs will withstand these distortions—*Futura* did, but this is a static face, while *Kabel* (designated *Cable* in the *Encyclopaedia*), which is one of the most beautiful of the sans serif in the light weight, loses its character rapidly as it becomes heavier and heavier.

In the "Modified Sans" section, many interesting examples are included. Typical of the research of the authors is the inclusion of American Type Founders' *Othello* of 1896 which, compared with Rudolph Koch's *Neuland* of 1923, shows astonishing similarity. Somewhere this reviewer gained the impression that *Neuland* was first cut directly on metal, possibly because the type appears to have a freshly "cut" look, whereas *Othello* has a more "worried" look. There are variations to the advantage of *Neuland* in the numerals, the S and the G, but the two faces, separated by twenty-seven years, show there is nothing new under the sun, particularly in type face design.

Incidentally, it is a nostalgic surprise to find ATF's forgotten *Hobo* among the modified sans serif types. Designed about 1910, it was long before the term sans serif found general usage.

Bifur Is Typographic Curiosity

One of the great typographic curiosities of the age is *Bifur* designed by Cassandre for Deberny & Peignot about 1929. That was a period of radical experiment, in art, architecture, typography—and finance! To some *Bifur* seemed to foretell an entirely new era in typography. But, like the mythical Cassandra who was given the gift of prophecy only to have it stripped away by Apollo, modern prophecy began and promptly ended in Cassandre's *Bifur.* Today it is remembered merely as one of those things that seemed good at the time.

As one views this vast array of types and recalls how few of them, relatively, have achieved lasting success despite beauty of design and legibility, he must conclude that a successful type face depends on a good press, in more ways than one.

**Encyclopaedia of Type Faces* by W. Turner Berry and A. F. Johnson, Pitman Publishing Corporation, 2 W. 45th St., New York City, 336 p.p., 7¼ x 9¾, printed in England, $10

Best International Design Displayed in Art Annual

THIRTY-THIRD ANNUAL OF ADVERTISING AND EDITORIAL ART AND DESIGN, edited and designed by Bradbury Thompson for the Art Directors' Club of New York (Farrar, Straus & Co., 101 Fifth Ave., New York 3. $12.50).

Radically different in styling from any of its predecessors, the new edition of this annual appears in a Bodoni typographic dress that completely eliminates the use of upper-case letters. Bold-face lower-case letters are used instead of capitals in headings and text, and the over-all format of the book has also been streamlined. Award-winning advertisements and art work are given full-page illustrative treatment, while other outstanding examples are allotted quarter-pages.

The international character of the book is enhanced by section dividers of imported, handmade paper, each bearing an appropriate classic quotation. Articles by Swiss, French, German, English, Swedish, and Italian graphic artisans are included, and a section is devoted to European advertising and editorial design.

The editor and designer, Bradbury Thompson, is art director of *Mademoiselle* and designer of *Art News Annual* and *Graphic Arts Production Yearbook*.

Litho Publications Index

GENERAL INDEX OF LTF PUBLICATIONS (Lithographic Technical Foundation, 131 E. 39th St., New York 16. $1.38 to LTF members; nonmembers, $4.18).

Ranging from the ABC of hydrogen ion control to zincography, the listings in this index refer to topics covered in all the technical publications issued by LTF. Items have been cross-referenced as completely as possible. Thus, regardless of the special terms he may have for a subject, a litho worker can locate information easily as long as the terms he uses appear somewhere in LTF publications. Editor Patricia Milliken has provided a preface that tells how to locate information in minimum time.

Aluminum Platemaking Hints

HOW TO MAKE AND RUN DEEP-ETCH PLATES—ALUMINUM, by Robert F. Reed (Lithographic Technical Foundation, 139 E. 39th St., New York 16. $1.98 to LTF members; $6.40 to nonmembers).

This book, LTF Research Bulletin No. 806, covers all the developments and improvements that have occurred in the 20 years since the publication of LTF's bulletin on gum-process aluminum and zinc plates.

Illustrated instructions and easy-to-grasp style make this new book of practical value to beginners as well as to experienced shop men. Three sections tell how to make grained and ungrained aluminum deep-etch plates, and how to handle them on the press. Reasons are given for each operation.

Other sections deal with the preparation of platemaking chemicals and with platemaking and printing troubles. This is the seventh in LTF's series of laboratory publications. The subject of the next—and last in the proposed series—will be surface plates on aluminum.

Mail Order Directory

MAIL ORDER BUSINESS DIRECTORY (B. Klein & Co., 27 E. 22nd St., New York 19. $10).

The publisher says this is the first complete list of mail order companies ever compiled. It contains the names of over 1,200 successful mail order firms, representing a fertile field of printing customers. Listings include the names of buyers, products sold, and locations.

History of Boston Printers

PRINTING AS AN ART—THE HISTORY OF THE SOCIETY OF PRINTERS, by Ray Nash (Harvard University Press, Cambridge 48, Mass. $6).

Published on the 50th anniversary of Boston's Society of Printers, this 148-page book was designed by Bruce Rogers, one of the Society's founding members and the first to serve as its vice-president.

The book contains 64 pages of illustrations, traces the historical approach to printing as an art, and tells the story of the Society and its achievements. An appendix lists Society meetings, officers, and all known members.

Mr. Nash points out that three graphic arts groups preceded the present Boston Society. Paul Revere was the first president of the Massachusetts Charitable Mechanic Association, whose members were printers. Franklin Typographic Society, organized by Boston journeymen printers in 1824, is still in existence. That group became the custodian, in 1859, of the constitution and records of the Society of Printers of Boston, which had been set up in 1805 to fix prices and make apprenticeship rules.

Mr. Nash's book also recalls old-time printers, equipment, and inventions such as the steam-powered bed-and-platen press of Isaac Adams.

Answers to It's a Quiz

Here are the answers to the quiz on page 57? What is your score?

1. Combination roller—rubber with composition face.
2. Two rules over a string placed in the packing.
3. c or 300 years.
4. Transpose 4- and 5-em space with colon and semicolon.
5. At any temperature above 535 degrees; keep hands out of the pot!
6. True.
7. Makeready.
8. True.
9. Rotogravure—over which copper plates are clamped.
10. Alois Senefelder, originator of lithography.

Book details Davidson operating instructions

Davidson Operating Manual

OFFSET REPRODUCTION AND THE DAVIDSON DUAL-LITH (Davidson Corp., 29 Ryerson St., Brooklyn 5, N. Y. Free to Davidson Dual-Lith owners; $5 to others.).

The ideas and suggestions in this manual, although intended primarily for Dual-Lith users, can be of interest to other photo-offset operators. The manual begins with a brief description of printing history, with special emphasis on offset reproduction methods. Subsequent chapters give detailed operating instructions for the Dual-Lith.

One section, "Operator Hints for Better Printing," gives helpful ideas for running tissue, onionskin, thick stock, odd shapes, and other troublesome jobs. Ink coverage for all kinds of offset plates and stocks is also discussed.

Step-by-step instructions, coupled with illustrations, tell how to prepare a variety of jobs such as dry offset, dry offset embossing, letterpress, and numbering.

Dual-Lith owners who want free copies of the manual should give the model and serial numbers of their machines.

Announce Publication Date

COLOR BY OVERPRINTING, by Donald E. Cooke (John C. Winston Co., 1010 Arch St., Philadelphia. $25).

The publishers have announced Sept. 1 as the publication date for this book, which is said to represent one of the most complex production jobs ever undertaken. The book was reviewed in detail in THE INLAND PRINTER, November, 1954.

The new volume is planned as a complete guide to the art and techniques of overprinted color. According to the publisher, 144 20-page forms and four 16-page forms will be required to print the 256 pages of text. This setup is necessary because practically the entire book will be printed in 12 colors.

In order to provide color charts showing every possible three- and four-color combination of overprinted inks, each color form must be plotted so that all 12 colors interlock precisely. The result will be 165 color chart pages. Each will show a completely different set of combinations, although the same 12 inks will be used throughout the book.

THE PROOFROOM

PROOFROOM PROBLEMS AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

End of Latin Endings?

Q.—In a back issue of IP, I recently found the word *planetariums,* which was all right with me, for I'm no stickler on formal Latin endings. But, just out of curiosity, I consulted the big Webster and was shocked to find that it doesn't even recognize the existence of the word. It's *planetaria,* take it or leave it. So I checked with Fowler's *Modern English Usage.* Mr. Fowler evidently never was bothered with more than one planetarium at a time, for he doesn't mention the word. But he does say that if you happen to have more than one stadium on your hands, they're *stadia.* Again, take it or leave it. I begin to suspect that Mr. Fowler is not so modern as his title would lead me to believe—nor is Webster. I would not be caught dead using *planetaria.*

A.—One planetarium and one stadium at a time should be enough for anyone. But if we encountered more than one, we would stick an *s* on the end. Our *American College Dictionary* (modern as all get out!) does just that, although it has the Latin endings also for the timid souls who feel more comfortable using them.

We like to believe that Fowler would have kept up with being "modern" had he lived long enough. He showed all the symptoms.

Anybody Here Anti-Immune?

Q.—During the course of many long years as a proofreader, I acquired an allergy to flagrant misuse of words. Last night while watching television, I heard and saw a deodorant praised for its "anti-immunity" factor. Perhaps you can tell me what that means.

A.—Perhaps we can't. Who knows what the advertiser had in mind? But to an anti-prospective customer, the phrase means that the user of the deodorant does not have the aroma of the rose. Sounds as though some eager copywriter got out of control.

Doctor Talk

Q.—I noticed your item about the italicizing of foreign words and phrases. I've been working on setting some medical literature in which they fling around such phrases as in utero, in vivo, in vitro, and such. It's really high class, scholarly stuff, but they never think of using italics for these phrases, which seem to me to be directly from the Latin. They will italicize *et al.*

Since it's all so highly technical, I hate to pass any judgment. Maybe the doctors have their own set of rules. Have you any explanation? In some other medical literature not quite so technical, I noticed that the words *vitro* and *vivo* were italicized but the preceding "in" was not. In such a phrase as "in vitro," is not the word *in* just as much Latin as the *vitro?* In other words, *in* can be either a Latin or an English word, depending on the usage, can it not?

A.—Steady, boy! Your own italicizing and quoting confused us a bit.

We can be of little help to you on this, save to wish you well. We withdrew from the study of Latin after one week of a freshman high school class. And our doctor talks to us in what passes for English in our home town, rather than speaking in Latin.

You are in a splendid position to profit by that old proofroom adage: Follow copy. If you don't like this advice, the *Manual of Style* of the University of Chicago Press has a few words to say on the subject.

Trademark Is Official

Q.—Is it trade mark, trade-mark, or trademark? I have trouble with the word or words. Please help me.

A.—According to the American Trademark Association, which is in a position of authority, the word is now *trademark.* That is official, no matter what Noah says. Why not go along with the association and save energy for better things?

Standing before life-size cutouts representing the "graphic arts team," Becky Hansen, Milton Bell of Abbott, Kerns & Bell, and Glory Palm Carlberg of Zellerbach Paper Co. examine one of the "Fifty Books of the Year" in the American Institute of Graphic Arts exhibit on view recently in Portland, Ore., sponsored by Zellerbach

Let's Be Consistent

Q.—Did you know that in your December issue, on one page, 69, "photoengraver" appears in three different forms? Like this: Photoengravers, Photo-Engraving, and Photo Engraving. Was this done on purpose, or were the editors merely dreaming of warm sunshine and Bermuda?

A.—The editors probably were worrying about forthcoming Christmas bills, at that time.

Seriously, it has been our style to adhere to company usage when a term like this occurred in a company or association name, as these three did. The glaring inconsistency in this news story caused us to adopt a new rule. It will be "photoengraving" from here on out, regardless. The photoengravers' association formally adopted that one-word form a number of years ago.

Subs Can Be Renewed

Q.—I've been missing you in the IP because of a "used up" subscription. Every once in a while I chuckle mentally at the "hold up your head, boy" in the "Reason Why" query and the Emily Post reference to use of junior and Silas the second in your replies printed in the November, 1952, IP. At that same time I was having a time with a customer on a formal announcement for an ordination where that very thing came up. Printed in Goudy Text, the style of the cap *I* was awkward in appearance to indicate the "third" and 10-point Goudy Oldstyle Italic cap *I's* didn't suit me, so I resorted to the ordinal numeral 3rd in the Goudy Text to match the line of his name. And he liked it.

A.—That's a nice mental chuckle to have lasted since November, 1952. But it must be worn out by now. We'll send a subscription salesman around to see you, and will be working on creating new chuckles when he gives us the go-ahead.

Just Like Peter Pan

Q.—I notice that sports announcers of baseball games say that the player *flied* out. Such a word is not in my dictionary. Is this term acceptable?

A.—Where do you suppose they got the words they put in dictionaries? They came from the mouths of people. People *say* that so-and-so flied out. To say that Casey *flew* out would sound peculiar, and not have the meaning of *flied.*

The term is acceptable, wherever in the world baseball is played.

SALESMEN'S CLINIC

By Irving Sherman, Management and Sales Consultant

What Is Creative Selling?

Q.—There is a great deal of talk about creative selling. May I have an instance of a creative printing trade salesman as distinguished from an ordinary salesman?

A.—Salesman A is one of about half a dozen salesmen calling on an ad agency. This agency has been presented with the idea of a 25th anniversary celebration of an appliance manufacturer. An important phase of this celebration is to be some distinctive expression of esteem for a long list of dealers who stuck with this manufacturer through thick and thin.

The agency settles on a dinner celebration. They'll need distinctive invitations, albums with photos and editorial matter, each album to be inscribed with the name of an individual dealer in gold.

This is a pretty fair order, because several thousand dealers are involved. All salesmen get their sights on items called for.

Salesman A sizes up the situation differently. Instead of a dinner celebration with its costs, he suggests, as an alternative, a miniature album with die-cut pages framing a valuable gold medal resting on the back cover. Together with a certificate of corresponding distinction, this is to be sent out as an award to dealers for a successful relationship.

Salesman A goes into details. He illustrates with a dummy how it will be done. He talks down costs and talks up impact. The dinner will soon be forgotten but the gold medal and the distinctive certificate will always be there.

The agency's client likes the idea. The medal and certificate would not only express appreciation for a past relationship but project this into the future.

Salesman A is right; he gets the order. He has been creative. He created an order where no desire for it existed. On the other hand, the other salesmen merely tried to earn their salaries; they were content to snap at bait and hang on.

Competing With 'Friendship'

Q.—How can I compete with salesmen who sell my accounts on the basis of friendship?

A.—In business a man's best friend is his cash register. Has the account a guarantee that his friend's plant produces the best and most economical jobs? Assuming that he has, does he have the assurance that his friend's values will continue to be superior indefinitely? What if his friend's plant, feeling that the customer will buy anyway, relaxes on quality? The account will then be left out in the cold. Inasmuch as he has not encouraged other salesmen to call on him, he will have neither the access to quality printing nor the counsel for it that he requires. Tell the account to buy from friends if he must, but to test what his friends offer against competitive offers.

How Many Calls Necessary?

Q.—How often is it necessary to call on a customer before he is sold?

A.—It varies according to the business of the prospect. If he handles a product with a fast turnover or is involved in a service which requires continuous promotion, the printing salesman should make it his business to see this prospect often.

If a prospect's merchandise is slow moving, it may be advisable to scale visits down appreciably. But not all calls that a salesman makes should be for the purpose of getting an order. Printing salesmen who limit their calls only to occasions when business is expected run the risk of "repairing to the well" too often.

Consult with a prospect or customer. Treat him as if he were part of a big family. Don't regard him as a stranger to be sought out for profit and nothing more. Salesmen who establish live, human contacts with accounts need not worry about calling too often or too soon. They are always welcome.

Know Your Customer Well

Q.—I've been told repeatedly to know my customer. I can appreciate this; but how much should I know? Where does knowledge end and superfluity begin?

A.—Knowledge of a customer is a multiple affair. First, knowledge of the individual or individuals contacted: What are their likes, dislikes, their hobbies, prejudices? How much do they know about printing? Are these people the real buyers? What do they like to talk about other than facts about printing?

Second, knowledge of a firm: What trade or clientele does it cater to? How is it rated? Is it going up or down? What type of printing will probably do it the most good? What is its competition doing? How can you use all this for sales hooks? Who is now selling this firm printing or trying to sell it? What are you doing to meet this competition?

"Your boss is the only customer I've got who isn't kicking about prices. I guess he's too young to know what they used to be."

Basic Design for Today

IX—Package Labels

By G. H. Petty

★ Designers are not called upon for package labels or wrappers as often as, say, letterheads and envelopes. Usually, labels are the work of specialists—flowery, many-colored affairs, so done because of the demands of competition.

The first and most important demand of a label, if it is for a unit to be placed on a shelf, is to capture the eye of the shopper. Color does the job well. Artwork, reverses, line drawings of the uses to which the product is to be put—these are all called on to put over the story.

The name of the product must be the dominating factor. That's about the only rule to keep in mind when beginning work on a label. Around the name are built the other elements: uses for the product, name of manufacturer, directions, weight, etc., all of which must not ignore the rules of good display.

Package labels must be decorative. Decoration is about the only weapon the type man has. But it should be used only if it tells a part of the story—if it depicts the product itself or some use for it. There should be a connection, however slight.

The handiest and most flexible units are straight rules of varying thicknesses—along with squares, circles and other geometric shapes.

Example A shows how two rules may be used. The design is plain and simple, of a style to be favored by "exclusive" shops. This particular format could be revamped to fit almost any size and shape of container, with rules lengthened and the initials and signature near any one of the four corners. Any combination of harmonizing colors would tell the story.

Example B is much like A, with the effect gained through crossed rules. Green would be the natural color to work with the black. Note that the slant of the color rule is about the same as that of the script type; any other angle would throw the design out of balance.

Example C may be worked up without a great deal of labor. Two heavy rules run vertically, a few short ones run horizontally. Between them the type lines are centered, and the job is done. Placed on a round jar, the design would take on added attractiveness. Any strong color would work with the black.

Example D is an old-fashioned but effective way of handling an item that is essentially feminine. The tall, slim type and the two decorative rules down each side could be used on a narrow box—about the shape of the type form. Light blue would be ideal for the color.

Example E has a tint block, which can be cut by hand from a rubber plate, as a background. The mitered rules are easily registered and the form is given a shape that could compete with more involved designs. The second color should not be so strong as to cut down on readability.

Example F is the kind of thing we might find on products sold at a roadside stand in the country. A good second color would be orange or umber, about the shade of the product itself.

Example G is big and bold and black, just what would be needed on a package for use in the automotive parts field. The simple circle forms the focal point and ties in nicely with the name of the product. Any color, as long as it does not cut down on clarity, would be appropriate.

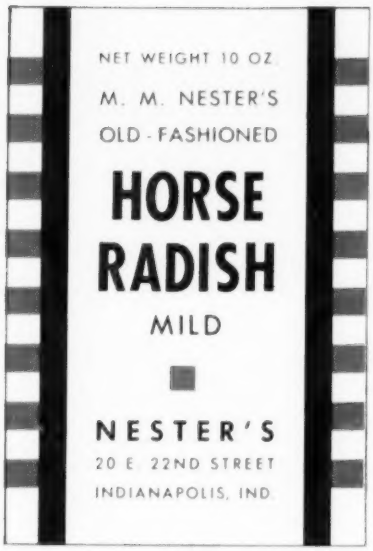
Example H shows again how a single unit repeated to form a pattern can be utilized to picture a product. Brick red would be mandatory for the second color.

Example I is another demonstration of how simple units can be called upon to tell the story of a result. The dots, of various sizes and placed haphazardly on the sheet, suggest the bubbles that go along with a bath; the type itself, Legend, has a happy feel about it. The most effective color would be a light blue or green.

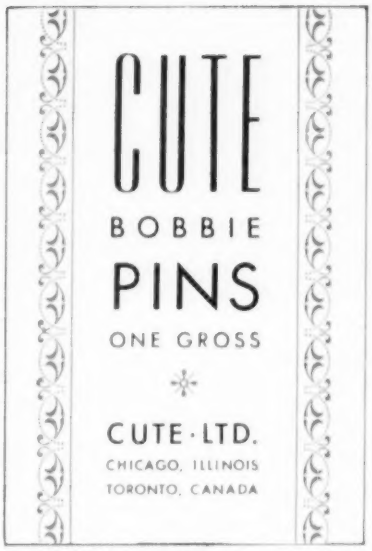
Example J demonstrates what can be done when contrast by color and size is desired. Here the background is formed by a number of squares with certain of them printed in black to form the initial. The size thus created dominates the space and draws the eye of the shopper. The squares themselves suggest the shape of the product. The color should be light—blue or green or even orange.

A

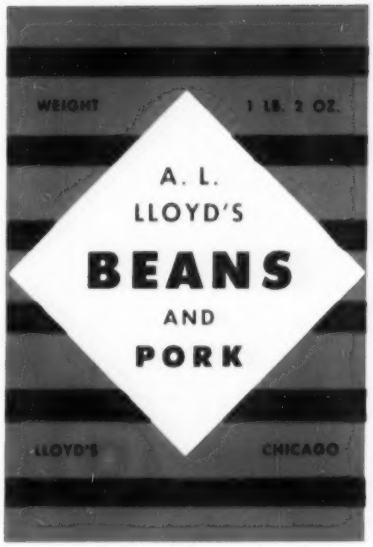
B


NET WEIGHT 10 OZ.
M. M. NESTER'S
OLD - FASHIONED
HORSE
RADISH
MILD
NESTER'S
20 E. 22ND STREET
INDIANAPOLIS, IND.

C


CUTE
BOBBIE
PINS
ONE GROSS
CUTE·LTD.
CHICAGO, ILLINOIS
TORONTO, CANADA

D


WEIGHT
1 LB. 2 OZ.
A. L.
LLOYD'S
BEANS
AND
PORK
LLOYD'S
CHICAGO

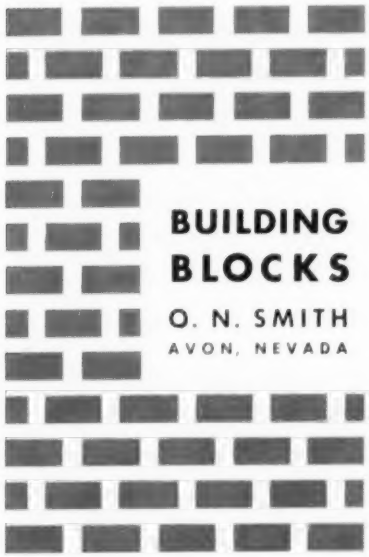
E

ONE PINT
EASTON'S
PURE
APPLE
JELLY
EASTON'S · CARMEL

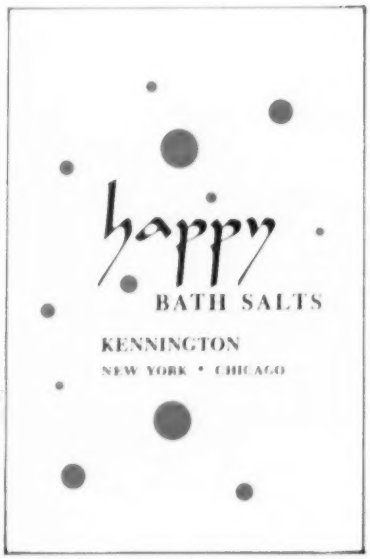
F

CIRCLE
CLEANER
OSGOOD COMPANY
NEWARK, NEW JERSEY

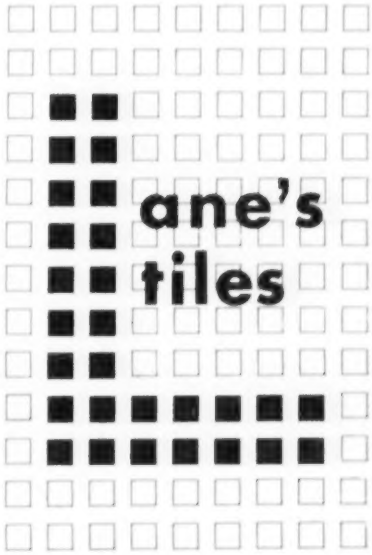
G


BUILDING
BLOCKS
O. N. SMITH
AVON, NEVADA

H


happy
BATH SALTS
KENNINGTON
NEW YORK · CHICAGO

I


ane's
tiles

J

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Interlaying Is Essential for Quality Presswork

- Interlaying techniques can correct for many variations occurring in plates
- Pressman's judgment makes difference between poor and good work
- Here are approved techniques for interlaying all types of engravings

Of the three makeready techniques—overlaying, interlaying, and underlaying—the use of interlaying is usually confined to correcting three types of plate conditions: (1) when certain low areas of blocked cuts print very weakly; (2) when the edges of vignettes print too heavily; and (3) when patent base is too low and plates print either not at all or only in small sections.

It is an acknowledged fact that blocked cuts are the least desirable type to secure. However, many small shops do not use patent bases, and continue to face difficulties in preparing their cuts for printing.

Blocked cuts are affected by weather conditions. They tend to become distorted. They warp and rock, causing edges to print heavily and centers not to print at all. Pressmen the country over use different makeready techniques in their approach to this problem. All these techniques aim at the same result.

Some Prefer to Sand Block

Some pressmen prefer to sand the block down, making it low and square all around, and then build it up with an underlay. Others believe it wiser to remount the cut. Still others, faced with a time limit on the makeready process, place several short pieces of super under the rocky portion of the cut to square it up, then cut out the heavily printed parts of the cut from the packing. My own experience has taught me that the second method is the best of the three. In the long run, it is a safer, more efficient, more economical method.

Interlaying must be done if quality is desired in production, and if the condition of the plates demands it. Lack of interlaying can cause pile-up of ink on the plate, creating filled-up halftone screens or offset of ink in line work. Poor register, wrinkled packings, slurred impressions, excessive makeready, and irregularly set fountains are other problems brought about through false illusion of the worth of the interlay.

Cuts used extensively in reprint work are usually thoroughly saturated with press wash and subject to the effects of uneven temperatures. Unless they are reblocked, they will require interlaying for proper printing results.

All interlaying should begin prior to position OK, so that if shifting of the form elements has to be done, nothing will be disturbed which will affect the register. The pressman should ink his press lightly. Next, he should pull an impression on super stock *over a sheet of the job to be run.* This will give him a clear picture of exactly how the impression will appear on the finished sheet. It also provides him with a picture of those weak areas which are to be built up.

When interlaying, the pressman should concern himself with *generally weak areas,* not with specific letters or tones. The pressman should ring the weakest area first, then the second weakest, and the third weakest. He seldom needs to go beyond the fourth area. The largest ring (outer circle) ought to be approximately four to six points *inside* the area to be built up.

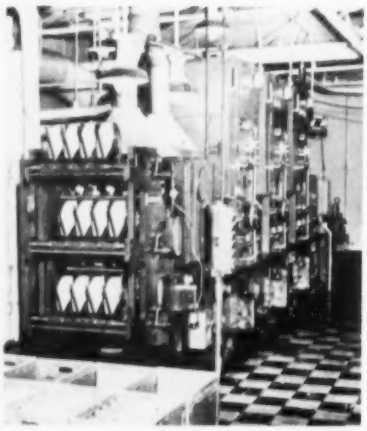
When the impression is made, the plate will give a little at the point of contact with the interlay and spread itself gradually. The heavy sections of the plate will tend to remain stationary, or be reduced slightly in strength. This technique provides a safe working margin.

After the sheet has been patched, all excess stock should be cut away. In the case of blocked cuts, the plate will have to be removed from the block. A fairly safe and easy method used to remove the plate is to strike the block against the imposing table as flatly as possible. After several such blows, the tacks should begin to work themselves upward. Removal of the tacks can be made with a short plier. If none is available, place a pica reglet on the face of the cut and use a wide-edged screwdriver to pry the tack up. Be careful not to damage the face of the plate regardless of the tool used. Once the plate is free of the block, turn it over and file the burrs left by the tacks.

Positioning May Be Tricky

Placing the interlay in position may be a bit tricky, especially if the shape of the interlay is irregular. Secure an engraver's caliper. This has a right-angle point on one end. Align the unpointed end on the face of the plate with an easily identified mark. A little pressure on the fingers on the point of the caliper located on the reverse of the plate will nick the exact spot. When several such areas are marked, the interlay can be cut to match the marks. Paste the interlay in position, using very little paste. Smooth out the interlay so that no buckles are apparent. Put the plate back on the block in its exact former position. Place two tacks, one in each corner,

Gravure Press Prints 45 Million Envelopes Every Month



High-speed rotogravure press prints, die-cuts, and rewinds razor blade envelopes at the rate of 45 million per month, working a 40-hour week

Forty-five million razor blade envelopes are printed monthly on a new rotogravure press at the Gillette Safety Razor Company in Boston.

This production is accomplished in a normal 40-hour week at an estimated savings of 35 per cent. The new high-speed press prints, die-cuts and rewinds in one continuous operation with no handling between steps.

A major portion of the savings is attributed to the design of the envelope and the fact that rewinding eliminates end waste formerly associated with the cutting and stacking of envelopes.

In operation, rolls of super-calendered gravure paper are hoisted onto a roll stand at one end of the press and the web feeds automatically to the printing units, through an eccentric die punch, and to a rewind unit. The equipment was manufactured by the Champlain Company, Inc., Bloomfield, N. J.

to hold the plate firmly. Do not drive these tacks permanently. Permit them to protrude so they can be removed later. Using an awl, puncture a series of new holes in the shoulders of the plate, and tack the plate securely. New holes are required so that the tacks will not work up during printing.

Finally, clean the face of the planer, and plane the cut vigorously. This will prevent the center of the plate from remaining high. Cleaning the face of the planer is insurance against particles of metal clinging to the planer and possibly damaging the plate.

Interlaying patent base engravings or duplicate plates is done in a similar fashion. The basic difference is that no reblocking is necessary. Base catches on two sides are opened, the interlay pasted in position, and the plate is secured firmly by the catches once again.

All Plates Should Be Marked

In both cases, however, all plates removed from the form should be marked so they can be replaced correctly. When blocked cuts are removed from the form, an "X" can be placed on the front of the block, facing the pressman. Unmounted cuts can be numbered by their position on the base.

In instances where the patent base has been *underlayed,* a sheet of super can be removed to compensate for the interlay. Very rarely will it be necessary to utilize more than one interlay per plate. If a situation arises where the interlay is not partially effective, then the trouble lies in some other area. Perhaps the shape of the rollers is concave or convex. Perhaps a slight depression exists in the cylinder itself. These are not uncommon difficulties. They exist in very productive plants where little attention can be paid to the equipment.

Ink Fade-Away Troubles

Q.—I am having quite a time with rag content stock, particularly 100 per cent rag bond, printed on a platen press. Note the enclosed samples. Impressions are numbered as they came off the press. Note ink fading away on one side. Ink was mixed from a matching kit. The ink man and paper man are no help at all. The paper man says to print on sulphite, because 100 per cent rag is too hard to print. The ink man says to return the kit. These alternatives are obviously no help at all. Can you tell me what I can do?

A.—The paper man was nearer the truth than the ink man. However, I can tell you that the difficulty lies with both ink and the stock. The stock is entirely too difficult to print well with "watered-down" inks.

In mixing a tint ink, you must use a great deal of white or yellow and a minute portion of the hue for coloring matter. Since the bulk of the ink consists of mixing white or mixing yellow, the consistency is hardly suited to either bond, book, or index stocks. It is necessary to add varnishes which will provide maximum efficiency on the stock to be printed. Adding large quantities of varnish, drier, etc., to an ink "kills" the ink for all practical purposes.

The ink kit is merely for mixing a color sample. The ink sample should then be sent to the ink house together with samples of the stock. When the ink company makes up the ink to the sample submitted, they prepare it in the correct proportions required for the paper stock.

Further analysis shows that your rollers are rather hard and possibly tackless. This results in filled-up type and a fade-away of ink in certain areas.

Metallic Overprinting Problems

Q.—I am enclosing samples of a two-color job. This job constitutes a real problem for me, because the gold must overprint the red. The samples in Group 1 are the undesired results. The gold ink piles up on the cut in certain spots, which I have encircled.

The samples in Group 2 are the desired results, but I can only achieve this by washing off the form approximately every 100 impressions. This will not do, because the job is a half-million copies.

The samples in Group 3 printed perfectly, because there was no solid red to be overprinted.

I use composition rollers set 1/4-inch on the ink plate. I have tried an auxiliary roller to no avail. Ink mixed for Groups 1 and 3 was identical except that overprint gloss varnish was added to the gold ink for better grip and to prevent any possibility of smearing.

A.—The samples in Group 2, which you feel were satisfactory, are slightly better than those in Group 1, but none is perfect. There are times when one must admit nothing can be done to remedy a situation unless printing technique or method is changed.

It is extremely difficult to overprint an opaque red with a metallic ink unless the metallic ink is totally opaque. In the case of gold, bronze, and silver, opacity is very hard to achieve, unless a color of similar hue and value is run first.

The samples in Group 3 are as nearly perfect as you can get. On these, no overprint is required, and no solids of a different hue are used.

My suggestion is for your firm to secure a new set of plates for the red only. Eliminate the solid red areas as much as possible. Include the line work to be printed in red only. Where the gold overprints the lines, have the engraver etch out the red plate so that gold can print without being contaminated by the red. In other words, no overprint. Hairline register will be necessary.

Poster aimed at promoting pressroom safety is one of twelve prepared by National Safety Council in collaboration with Education Council of the Graphic Arts Industry, Inc. Sample poster, printed in two colors, and price schedule can be obtained from Safety Council, 425 N. Michigan Ave., Chicago

Scanning the Scene

Through the Eyes of "JL"

"To the Teachers!"

● There is no greater profession than teaching, and I mean in trades as well as in the arts and sciences. Since printing is "the art preservative of all arts," without which even medicine could not have progressed as it has, it seems to me teachers of printing are the greatest of all. Our industry has been, and is, blessed with more strong men teachers than I shall ever be able to write about.

I know one whose whole adult career has been devoted to teaching printing in Chicago schools. He was offered a position selling, for which all who know him will agree that he is "a natural." The position would have brought him not only increased compensation immediately but opportunity for future earnings not attainable as a teacher. He spurned the offer. The reason, he said at the time, was that his heart was in his work, that he couldn't separate himself from his boys.

While this piece is essentially about one, it is intended as a deserved tribute to all teachers of printing. I want, therefore, to name just a few of these stalwarts in printing education whom it has been my privilege to know rather intimately.

There is Harold Sanger, natural salesman, who refused to leave his boys. Others I have been proud to know are Tom Dunwody, now president of the International Printing Pressmen's and Assistant's Union; Harry L. Gage, who at Carnegie Tech had as students many present top executives of our industry; Fred Hartman; J. Henry Holloway, former principal of the New York School of Printing; E. M. Sheldon, long-time head of the great company school of R. R. Donnelley & Sons, Chicago; John Backus; Chester A. Lyle; Ralph W. Polk, also author of books for school instruction; and Allan Robinson, of Lake Worth, Florida, retired, the subject of this sketch.

I have noted *occasional* articles in publications of local clubs of Printing House Craftsmen and other organizations citing members for outstanding service. There should be more such. I believe the citations are justified for the inspiration they may provide in getting others to do likewise. They are warranted because they are newsworthy; all members want to know more about their recognized leaders and benefactors. Finally, such men deserve citations in a manner and to an extent that brave soldiers deserve the medals pinned on them for valor.

Those who labor unselfishly in local organizations—and on boards of national ones, for that matter—for nothing at all, and as teachers (for compensation less than their talents would command in almost any other field where a similar high I. Q. and education are required) deserve their medals. Allan Robinson qualifies on both counts; he served on both fronts.

I salute the editor of *Craft News*, bulletin of the Baltimore Club of Printing House Craftsmen, for measuring up to his responsibility in citing Allan Robinson as "Craftsman of the Month." I thank him for the information in his January issue, to which I have referred for dates and other details of what follows.

Allan Robinson once said he believed it was Fate that led him to become a printer. At first and primarily a pressroom worker, he gained a working knowledge of typography by school shop practice and, he kindly says, reading trade magazines.

Allan graduated from Northeastern Law School and became a member of the Massachusetts Bar Association before, as *Craft News* points out, "the gods took over." After having been a faculty member of the old Wentworth Institute of Boston, he went to Baltimore in 1924 to head the year-old Ottmar Mergenthaler School of Printing, all the while to date accumulating twenty years of trade experience. He had been an elected member of the Boston Board of Education.

"From August, 1924," to quote from *Craft News*, "until November, 1951, the Ottmar Mergenthaler School of Printing and Allan Robinson were synonymous. In this span of twenty-seven years, the school received national recognition. Its graduates took over important positions throughout the industry and Allan Robinson unwittingly created a personal monument to his abilities as a teacher."

ALLAN ROBINSON

Running the school was only one of his activities during those twenty-seven years. It is but natural that along the way he would be elected to office in school and trade organizations. He served as president of various educational and trade organizations, including the Maryland Vocational Education Association, National Graphic Arts Education Guild, and the Baltimore Club of Printing House Craftsmen. At the 1941 International Craftsmen's convention, held in Baltimore, he was chairman of the educational sessions.

In recognition of his fair, sound, judicial character, Robinson was called upon for duties seldom if ever asked of any teacher of printing. Specifically, he was called upon on occasions as mediator in labor disputes. If any thing can testify to sterling character, that does it. *Craft News* says that as principal he gave each boy under his supervision equal opportunity.

Best testimony to the service this strong man gave our industry during his twenty-seven years at Baltimore is perhaps in the honor accorded him three years before his retirement.

"Nearly four hundred members of school and printing organizations," the *Craft News* article states, "gathered in 1948 in the Lord Baltimore Hotel to pay tribute to Allan Robinson."

What is there about this man, who spent so many years helping so many to grow tall trade-wise, business-wise, and character-wise, which sets him apart from others? What caused graduates of the school to return year after year to visit him? What was there about the school that contributed to the unusual business success of so many graduates?

An inkling is given in testimony of the man who hired Allan Robinson to head the Mergenthaler school, the late Simon Dalsheimer, founder of the Lord Baltimore Press.

"When one looks back over a lifetime of so many active years as have been given me," Mr. Dalsheimer once wrote, "certain events stand out and mark the high points along the road. One of these was the opening of the Ottmar Mergenthaler School of Printing in September, 1923. This was the happy result of several years of effort on the part of a small group of men representing the Typothetae of Baltimore who were convinced of the need of a school in Baltimore to train apprentices in the printing trade. But the tree then planted did not begin to blossom until the following year when, as chairman of the Advisory Committee, I persuaded Allan Robinson, an instructor in the Wentworth Institute of Boston, to come to Baltimore as principal of our school. From that day on, the growth of the Ottmar Mergenthaler School of Printing to its present position of leadership is the record of the accomplishment of Allan Robinson.

As Mr. Dalsheimer implied, trade school teachers qualify for leadership alongside the top men of industry. As Reginald W. Orcutt said at the 1948 testimonial dinner, "We need thousands of men like Allan Robinson."

—J. L. FRAZIER

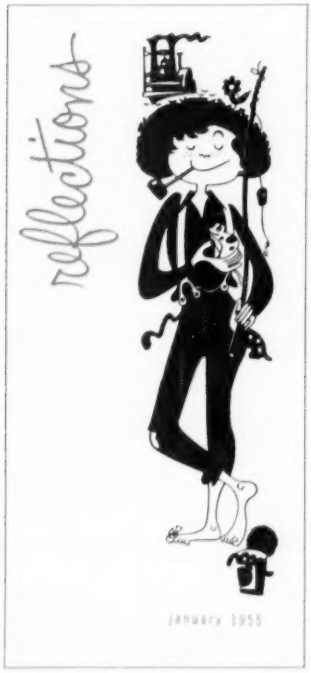
SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

Thermography—Plus

AHRENDT, INCORPORATED, of New York.—Judging from the specimens we receive, many printers have forgotten there is such a thing as thermography—raised printing achieved through action of heat on a rosin-like powder dusted over freshly printed impressions. We apologize to you for supplying the definition which we believe is necessary for many others. The number of nice items you submit demonstrate both the merit of the process where it is applicable and the fact that it is being sold when many have forgotten or never heard of it. The work is particularly fine when it is in "gold" and "silver" as on several of the items you submit. It is even better, we think, when spots in a border rather than the complete border are given the treatment as on your own folder, "First in New York." Here the effect is of flecking, as found on some novelty papers. It may be particularly effective in a border, for example, when some blossoms are "raised" in a second color with leaves and branches simply printed. There are many places where the method may be used with telling effect—we might add with "selling effect" for the printer. Incidentally, your typography is top-grade, too.



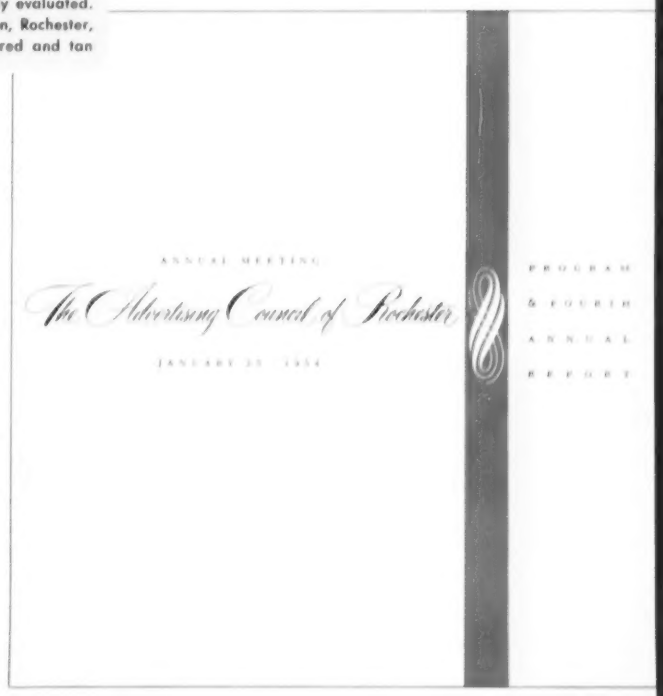
Come each January, magazine of E. F. Schmidt Company, Milwaukee printer, gets new dress. Styling is changed decidedly. With over-all technique constant for year, pictures are changed monthly

Neat Production Idea

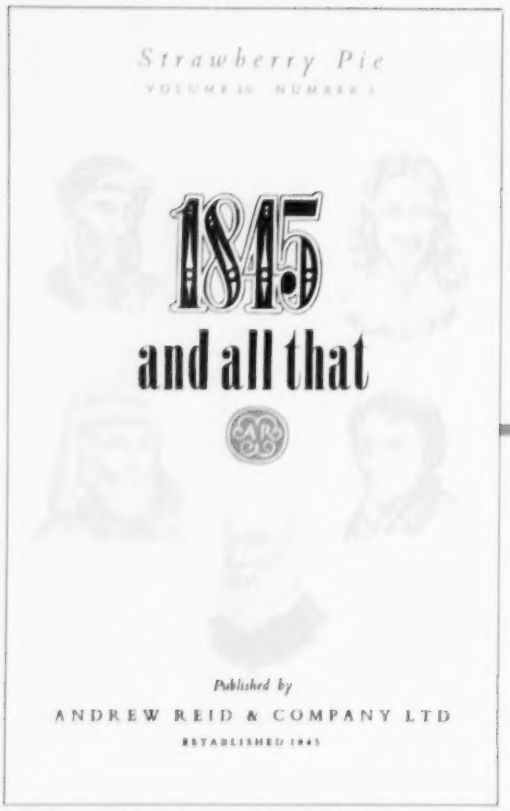
FAKLER PRINTING COMPANY, Milwaukee, Wisconsin.—The various stationery and office forms you turned out for the Mueller Color Plate Company are not only excellent in craftsmanship but immediately and graphically associate the product with the company. While layout and typography are as consistent on all items as size and proportions allow, the key unit is the striking four-color illustration, with qualities of a trademark, which appears on each item. The feature of this is the small photoengraver's magnifier which is printed in black. In part overlapping, the squares of red, blue, and yellow at angles on the top, right, and bottom around the magnifier combine with the glass to form a device of striking and pleasing outline. We note that to keep the cost low enough to run all pieces in four colors, a single piece of original art was designed to cover the entire series. Also, the pieces on bond paper were ganged and run from one set of plates. Cards and labels, we also note, were on different plates, but all were run off at the same time to insure color consistency. It seems to us this series points the way to use of more color without the usual and often decidedly greater cost involved.

Plan for Calendar

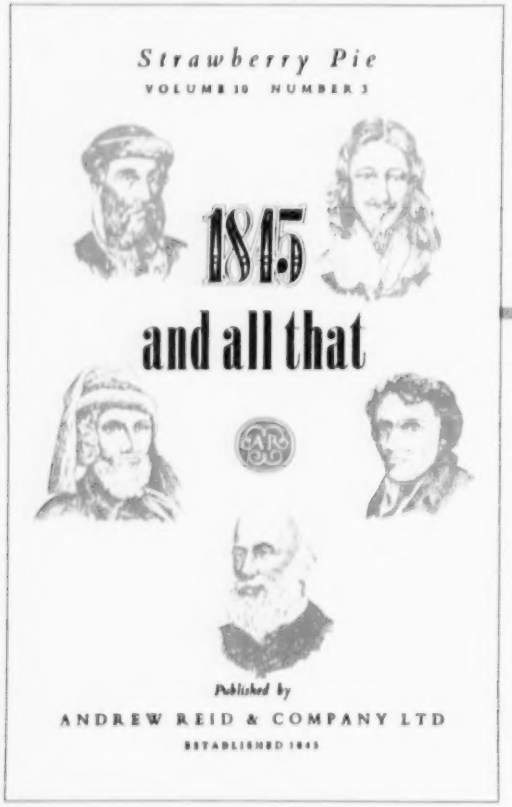
THE LEAGRAVE PRESS, Luton, England.—Your well-designed and nicely printed calendar affords two suggestions other readers could adapt to advantage in the handling of that item. Few things could be



Disregarding convention—even design law—square pages may at times be justified for the impact contrast provides. The oblong mass of design area in two attention-jolting covers at right may be similarly evaluated. By LeRoy Barfuss of Case-Hoyt Corporation, Rochester, New York, their colors are, respectively, red and tan



Portraits on original of cover above are in yellow, trademark with type at top in deep red, and other type in black on cream-tone stock. Explanation of, and reasons for, changes partially illustrated by rearrangement below are given in review at the right



more acceptable for illustration than pictures of the more interesting landscapes in the area where the calendar is distributed. You make excellent use of such pictures bleeding off the top half of the 9½- by 14-inch leaves. The second idea is to utilize both sides of the sheets, so there are only six leaves protected by a card on which the full year's calendar appears. Of course, spiral binding at the top permits cutting in half the amount of stock required. Incidentally, the calendar is in good condition at the end of a year to be retained as a keepsake. An incidental feature is your handling of the panels for the different months under the landscapes. The calendar blocks are in two colors, the first being a background plate with the panels for the figures in reverse color showing white stock. This, like the scenics, bleeds off. The green plate is screened to about half value for the calendar part, solid for an inch and a quarter along the bottom where your name, products, and address appear in reverse color. This is flanked by your trademark overprinted in black, as are the figures and words of calendar above. We can say more for your calendar. It is big enough and the figures are strong enough for office use, yet it is in such good taste, so artistic, it is suitable for home library or living room. Congratulations.

Get This If You Can

JOHN KIDD & COMPANY, Wolverhampton, England.—Your new quarterly magazine, *The Galleon*, is attractively and interestingly made up and beautifully printed. It is perfect as the publication of an organization selling printing inks, varnishes and related sundries almost throughout the world. It is interesting to note that the name is derived from your world-famous trademark featuring an illustration of an old-time ship, which in turn suggests the scope of your service. Since you offer to send the publication gratis to printers in countries in which you have sales offices—which, unfortunately, doesn't include the United States—and THE INLAND PRINTER has subscribers all over the world, we urge those who can qualify to get their names on your mailing list. Obviously, they are in line for some very practical benefits, not only in the sampling of inks and the demonstrations of fine presswork—and magazine makeup, too—but also through the highly informative articles presented. Our readers who wish to receive *The Galleon* should write their nearest Kidd sales office.

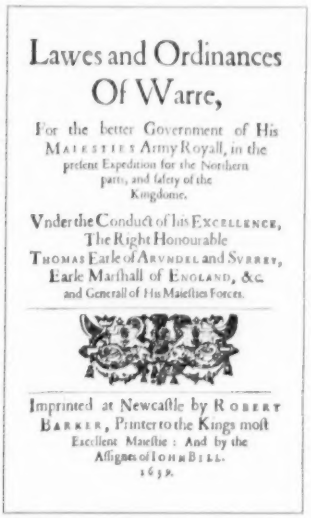
Irregular, but Okay

MCLEAN BROTHERS, LIMITED, Montreal, Canada.—Viewing your house magazine for the first time, and assuming treatment is varied at

Editor Plays a Bit With Cover at the Left

● ANDREW REID & COMPANY of Newcastle, England.—It's been long since we've seen your magazine, *Strawberry Pie*, and it's probably been almost as long since you turned out an issue as interesting and characterful as the latest. The special title, "1845 and All That," is apt, because Andrew Reid established the company in that year. For the benefit of readers who might want to adapt the general idea, here is a capsule description. The item is a 5½- by 8½-inch self-covered booklet. Pages 2, 3, 4, 5, and 6 present brief biographies of Gutenberg; Caxton, the first English printer; King Charles I, who brought the first printing press to your city; Alois Senefelder, the inventor of lithography; and Andrew Reid. Portraits of each of the five, in uniform size and technique, appear at the tops of related pages, with the name in 24-point Old English alongside. With the text in a good roman of readable size, set off by ample margins, these pages are pleasing and easy to read. The effect of the cream-toned stock is also pleasing, but, despite their comparatively large size, the names—in weak yellow—are not clear. Page 7 presents facts about your company, with the text surmounted by the three different trade-marks used by the company through the years. A pleasing and readable production note, with the name of the publication above and the customary signature lines below, appears on page 8. Now for the cover (reproduced at the left, above). The *idea* is excellent. The title properly appears somewhat above the center between the secondary groups—"1845," a bit over an inch high on the original, and "and All That," in a thin version of Bodoni that harmonizes nicely. Around this title, which is in black, the same five portraits used on the inside biographical pages appear in weak yellow. Because the pictures do not require "reading," the color is all right. The two lines at the top, as well as the trade-mark, are in deep red. Considering the open space at the bottom—in relation to spacing between the two lines of the main title, which are crowded in relation to their size—the trade-mark is too close to the title. This entire central group, in fact, is jam-packed. The pictures are too large, for one thing. If it was necessary to economize and use the same plates on the cover that were used for the inside pages, the type of title should have been smaller. Of course, the design is not really *bad*—the manner of layout and details are mainly at fault. Crowding does make a reader uneasy, and nicely distributed white space is essential to effective typographical display. We'll go a step farther. Instead of being in line with those below, the two top cuts should be shifted inward a bit so the top of the whole group would seem "rounded" to match as far as possible the effect around the bottom, where there's only one portrait. With the plates as large as they are, the page is not wide enough, so a change in the size of type used for the title seems indicated. Our rearrangement (left, bottom) gives effect, generally speaking, to our suggestions. Black and one color seems better than black and two colors, doesn't it? Just as we did, everyone who received this issue probably appreciated the enclosure you sent with it—a folder bearing facsimiles of the title and three pages of text from *Lawes and Ordinances of Warre*, which probably was the first item printed at your city, since it is dated 1639. Reproduced at the right, this item now is filed among our prized keepsakes.

least occasionally, makes us regretful you were so long thinking of us. It is a lively, interest-arousing publication, as interesting, we find, in content as in appearance. We cannot imagine livelier, and at the same time as readable, pages. The booket is of the unusual size of 3½ by 9 inches. Uncommon proportions are a factor in attention. We would get very tired seeing all booklets square, a shape without pleasing proportion (variety). Yet, when we receive a printed piece that's square, we sit up and pay attention, pronto. Your page is no reflection of the Golden Oblong, the ideal of proportion in such applications, but it will "wear" much better than a square page would. It comes in for special attention because it is disproportionate at the other extreme, more of a difference in dimensions than is ideal. Everything about these pages—the pictures, the lettering, the headings—glitters (strong word), but not too much. We would like to discuss the cover at length, but haven't space. It is eye-arresting and interest-arousing. The interlacing strands of string, as it were, in reverse in the brown all-over background plate, and intermingling ones printed in black along with the type in brown plate, are very interesting. But, we regret to say, they are a handicap to reading the smaller type—all type, in fact, except that of the title in the odd-shaped panel on the front. Design simply cannot compensate for difficulty in reading. Something more about proportion arises here. The panel with title, unless spotted above center at a point effecting good balance and proportion together, should be a bit lower for the manner of handling you had in mind. If balance is to be shunned, it seems, the more it is the better.


Lawes and Ordinances
Of Warre,

For the better Government of His Maiesties Army Royall, in the present Expedition for the Northern parts, and safety of the Kingdome.

Vnder the Conduct of his Excellence, The Right Honourable Thomas Earle of Arvndel and Svrrey, Earle Marshall of England, &c. and Generall of His Maesties Forces.

Imprinted at Newcastle by Robert Barker, Printer to the Kings most Excellent Maestie: And by the Assignes of John Bill. 1639.

Title page of book, the first printing done at Newcastle, England. With three pages of text following, it was reproduced in the form of a 5- by 7½-inch folder and enclosed with the issue of Andrew Reid & Company's house magazine reviewed and illustrated at the left

Off On Wrong Foot?

VICTOR CONTRERAS, Los Angeles, California.—You have much latent talent for interesting, distinctive, eye-arresting layout. The half-dozen business and personal cards are about as striking as such forms can be. That means, for one thing, they are not of centered, formal arrangement. Indeed, so far as layout and display are concerned, we have no fault to point out, and that means more because you are not a professional but a student of printing in the shop of the Los Angeles High School. We hope to stop you at the outset from setting names of people altogether in lower-case. Our objection is based on much more than any pet peeve—names deserve more importance than verbs and prepositions. In color printing, hues should be strong in proportion as parts printed in them are weak. In this respect, the band in gray-drab and the small type in red on the Regent card are too weak. If you consider red a strong color, print the lines which are red here in black and compare the legibility. You'll find the black a lot easier to read even if you have 20-20 vision, and, remember, many aren't so blessed. To check your perception of balance vertically, visualize the name line on your personal card six points higher on the card. And, for a lesson in lateral balance, contemplate Aguilar's with the name and line below as much to the right. What's printed on a card, or anywhere, should seem to rest easily at the center of balance—without the effect of drawing the eye up, down, to the right, or left.

On Display Values

J. STUART WINELAND of Reading, Pennsylvania.—The ticket for the Printing Week dinner is very good, much above average layout and design. So other readers may follow our suggestions for improvement, we'll bore you for a moment telling things you already know. Good points, we think, are involved for many readers. You have set "2nd Annual" in 24-point News Gothic with the "2" oversize. The line and cut of the poster stamp below are in red, with the "2" to left of the cut and other copy squared up with it. There is relatively much space on the right of the short line. All other copy except the line

Cover, at once charming and impressive, of keepsake Christmas book about six notable printers of Copenhagen, Denmark, printed by Grondahl & Sons, Oslo, Norway. Color on original is a soft red

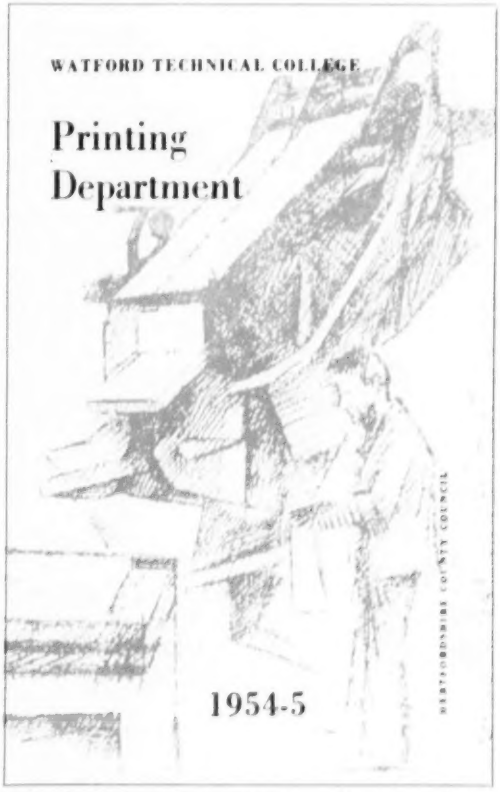
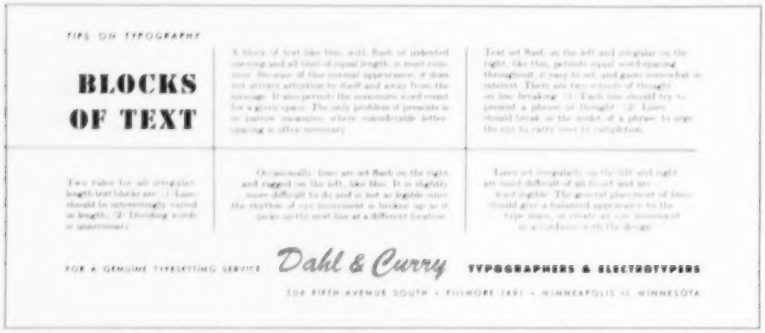
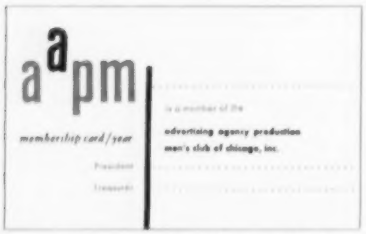


Illustration of typesetting machine in rough crayon technique printed in soft orange makes excellent background for type on this cover from Watford (England) Technical College prospectus

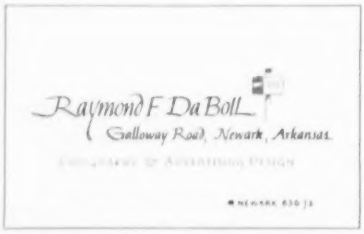


Second color on this blotter of notable series by Minneapolis typographic house is a medium brown

"Printing Week Dinner" appears in squared lines of much smaller type at the right of the stamp cut, with the most important copy (last quoted) following in the same measure in the 24-point News Gothic. Remember, the big line is below the stamp cut, leaving white space at its left as "2nd Annual" does at its right. Now! The copy "2nd Annual" is overemphasized. In the same large type as "Printing Week Dinner," and similarly printed in red, the two "connect" despite separation. Remember, though, "2nd Annual" is not essential copy for a ticket; it is in the nature of an adjective. There is too much white space toward the upper right corner in relation to that in the lower left and, in consequence, the whole design seems overbalanced on the left. These are the more serious faults. The block of small type at the right of the poster should have been spaced out to the depth of the poster, and alignment of the two effected along the bottom as well as the top. This, of course, is refinement. You will say the line "Printing Week Dinner" would be crowded off the card. True, unless the top line were in smaller type, as it deserves to be, or the "2" not made oversize and the line set closer to the stamp below. Even as the card is printed, the main (not top) line crowds the bottom of the card too closely. We go for massed areas of white space as you seem to, but the effect is not good unless comparable areas are in balance and, also, more or less proportionate.



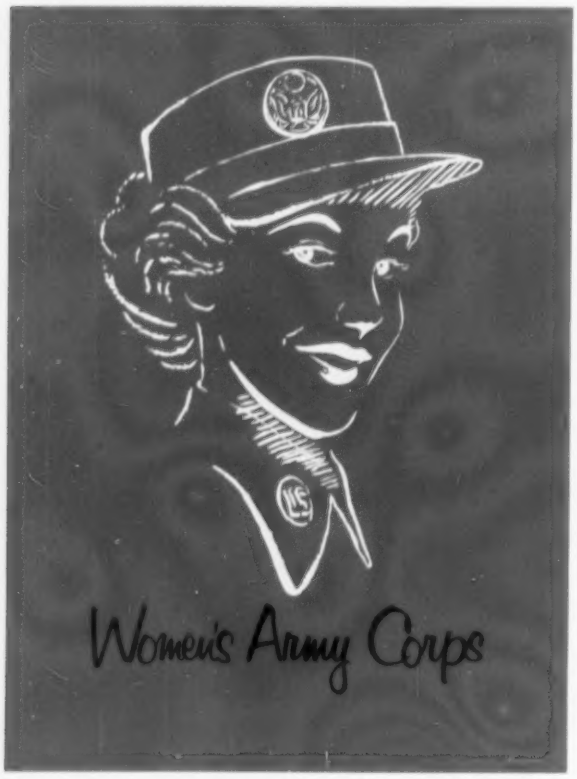
Second color on smart, modern card by Frederic Ryder Company, Chicago, is a medium gray



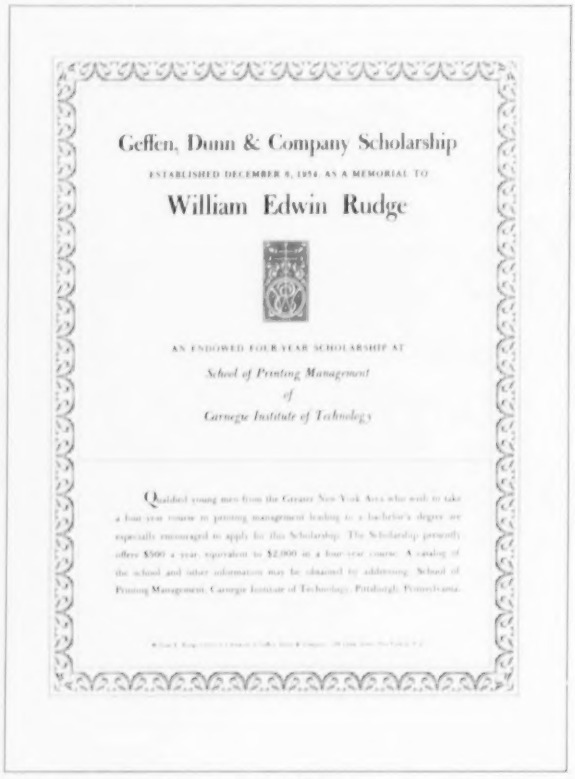
Initials of artist lend significance to rural mail box on the card above done by calligraphy

Result Short of Potential

McCord Printing Company, Chicago.—The design potential of your matched stationery forms is high. A common feature is your treatment of the name, with "Printing Company" on the letterhead in 84-point Huxley Vertical printed in light brown and "McCord" in 36-point Gillies (sans serif cursive) in green centered over the other two words vertically and laterally. The handling is repeated on different forms, of course with small type to fit the envelope, statements, and other small pieces. All, of course, are in the same color combination.



At once bright and striking—powerful, too—this cover from letter-size brochure demonstrates much-improved modern government printing. Red on original is of a rose, faintly pink, hue supposedly appealing to the ladies



Much of the merit of the 11- by 15-inch original announcement of broadside proportions and classic typographic treatment is missing with our great reduction. On Japanese quality stock, second color is full red-brown

Details are subject to improvement. It is our understanding that "McCord" is one word, but we believe "Mc" has a significance justifying a thin space between that and "Cord." However, you have spaced the two parts of the name much farther apart than two entirely different words should be spaced. It seems that the spacing was determined to coincide with that between the words of the main line, "Printing Company," which are in much larger type. Essentially, it would be better if the name broke over the open space between "Printing" and "Company." You will note the brown ink is weaker in tone than the very strong green. Our idea is that the overprinting of letters would result in a less confusing effect if the words in brown were in a bolder type so they would carry through better, and if "McCord" in the decidely stronger color were in type of lighter tone. However, with "Printing Company" in bolder type, the name would still hold its own. Another reason for the bolder type in the big line would be to get more color in the design. Regardless of colors used together, there should be balance of tone. In general, the bolder parts should be in the weaker hue and vice versa. It is too bad when the most isn't made of really good ideas; we almost prefer to see something wholly wrong.

Basis for Proper Display

H. D. BARTHOLOMEW of Vernon, British Columbia.—Your work ranks among the best received from outside the larger cities—from anywhere, in fact, when the product is small work, comprising stationery, cards, announcements, and the like. It is "job printing," to use a term we don't like, at its best. We note that only one of the dozen or more items is printed with black—and it is a two-color letterhead—indicating you are another who recognizes the merit of some color on the kind of work you do. We suggest going easy, however, on the red and yellow combination, represented on one of the letterheads for Hall & Seymour, on which, for one thing, the letters of the name are outlined in red and filled in with yellow. The second printing with deep brown instead of red is much better, and still

TIPS ON TYPOGRAPHY

LEADING

The leading of type matter is governed by many factors. The amount of text that must fit into a space, the texture or other effect desired by the designer, line length, the type face, and personal preferences, are some of the things that enter in.

A type with short ascenders and descenders is "big on the body" and benefits from leading or "opening up." A face with long ascenders and descenders may have no leading at all and still be very legible.

The longer the type lines, the greater the need for leading. Specific requirements have never been satisfactorily determined, but a type with average ascenders and descenders can be acceptably set solid in a measure up to one and a half alphabet lengths or 39 characters. This measure, it may be noted, also approaches the ideal for good, fast typesetting.

Hand-leading of small amounts of type does not materially increase costs, but where the copy is extensive and machine-set, it is wise to specify the leading when the type is set. The typesetter usually can then adjust his machine to automatically provide the leading.

FOR FINE TYPOGRAPHY AND FAST SERVICE Dahl & Curry

TYPOGRAPHERS & ELECTROTYPERS

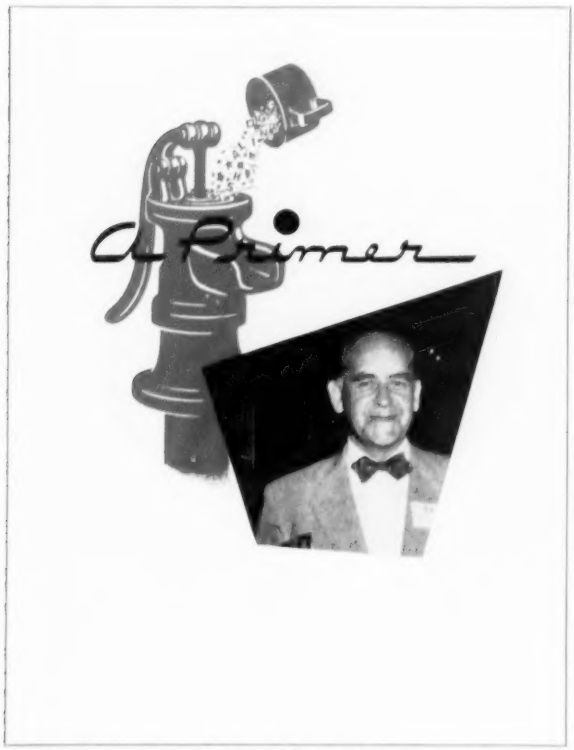
506 FIFTH AVENUE SOUTH • FILLMORE 14911 • MINNEAPOLIS 15, MINNESOTA

In this as in all other blotters of the Dahl & Curry series, text is constructively informative

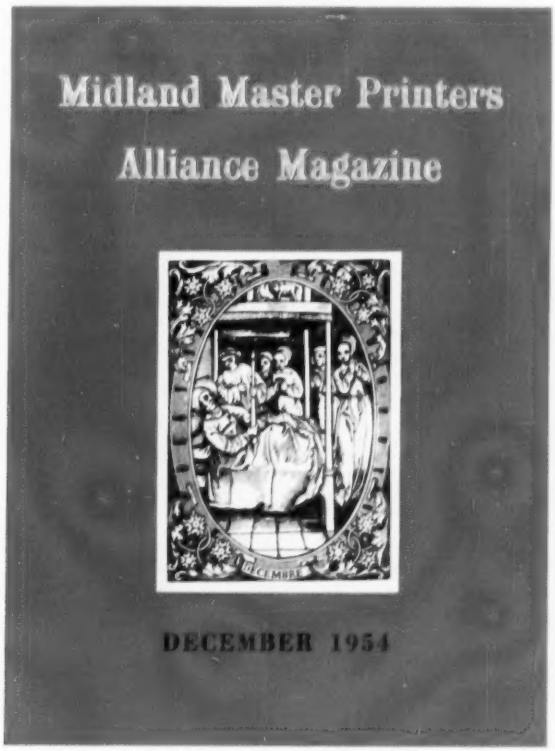
DOUAL
Tile Contractors
CERAMICS
PLASTICS
METALS
Estimates Cheerfully Given
A. FISCHER
LITTLE FALLS 4-0970
D. SMITH
HAWTHORNE 7-2446

DOUAL
Tile Contractors
CERAMICS
PLASTICS
METALS
Estimates Cheerfully Given
A. FISCHER
LITTLE FALLS 4-0970
D. SMITH
HAWTHORNE 7-2446

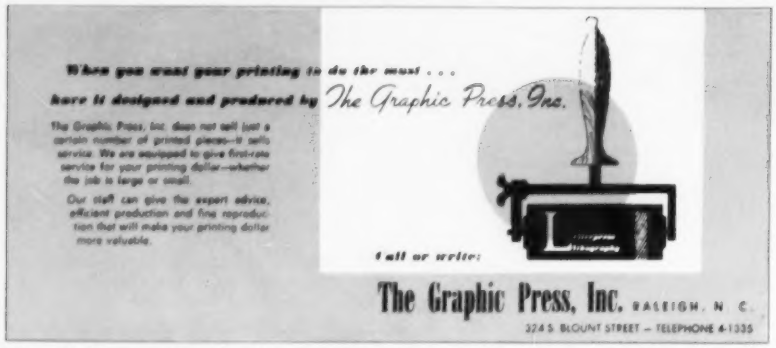
Business card on left by printing pupil of Don Bosco Technical School, Paterson, New Jersey, has good points. Reset right, however, improves pattern of whole color break-up and display at same time. In largest type, name "Doual" has enough prominence without benefit of contrast provided by color



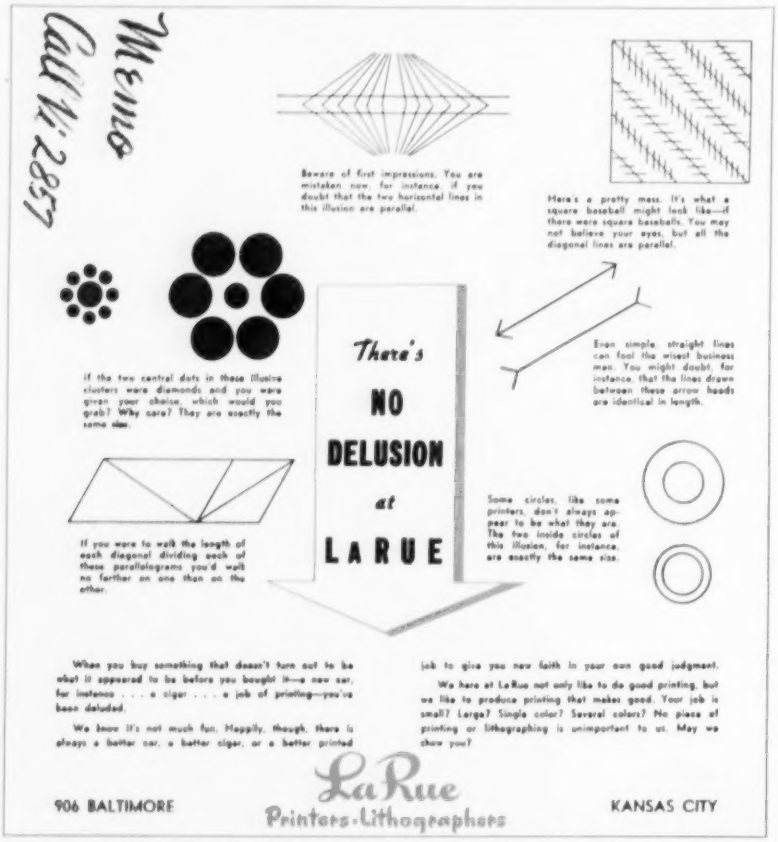
Odd-shaped halftones defy thoughts of the ordinary, compel interest. On front of Erie (Pa.) Craftsmen folder, portrait of Speaker Emil Georg Sahlin shows through die-cut panel from page three. Pump has significance



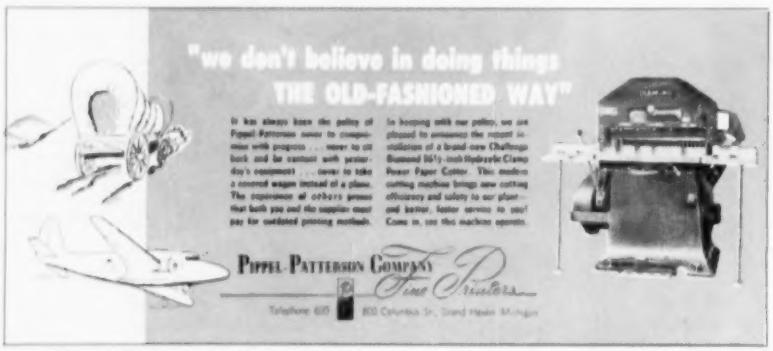
Charm from the union of neat color and conservative design is effectively demonstrated by original cover from England printed in a rather deep red, not at all blatant, and black. The wood-cut illustration also appeals



Effective blotter layout enhanced by especially pleasing red-brown color. Contributor may note changes from original to suggest larger type for text and effect better break of display over color



Center spread of folder featuring certain optical illusions commands interest, makes the point emphasized in arrow-panel highly potent, impressive. Copy in the upper left corner here folds over to front



Grand Haven (Mich.) printer shows his class and features his equipment as most modern—always good selling—in striking blotter shown above. Second color on white stock of the original is yellow-orange

colorful enough. Red and yellow, we know, are favored colors for women's dresses in Middle Eastern countries, but would be considered rather raw by our own womenfolk. The combination creates too warm an effect for wide use and, besides, suggests cheapness. We can offer justified constructive criticism only on the title page of the folder announcing a new variety of lady slipper. "Announcing" is not the word deserving top display; it could be applied to anything. It doesn't answer the question "what?" which points to what deserves major emphasis. Important copy is buried in very small type between "Introducing" and "Lady Slipper," specifically "A New Variety of." Your top display should be "A New Variety of Lady Slipper." Design-wise the page is not as simple as all design should be. We don't mean it is too decorative. It certainly is not. In design, simplicity requires the fewest possible number of parts so the reader will not be compelled to hop, skip, and jump with his eyes from one copy unit to another. This is disconcerting. Studied, logical separation of copy elements also aids comprehension.

New Typog Runs Loose

BRUCE W. KURSCHENSKA of North Kitchener, Canada.—Being fresh in the business, you have fresh ideas, are not bound by any traditional practices—not that the traditional ones are bad ones, of course: most of them aren't. In consequence, there's a note of the glamorous, by and large, in what you do. You avoid centered layouts, which is all to the good when balance is effected as it is. There's an awakening effect when arrangements are not formal and stiff, as they are when centered. A case in point is your letterhead. This has three small crown ornaments in red, aligned vertically, at the left of the lateral center, the name striking through between the second and third ornaments. These surely spotlight the name "Queensway." More of what you call "formal education in the trade" might have helped you over some of the pitfalls into which you fall, but these, really, are simple, and don't require years of training. You often space words in display work much too widely. One example is the name line on your own letterhead. Of course, letterspacing requires wider word spacing to compensate, but, even considering that in this line, there is too much space between words. Letterspacing can also be too wide, as it is in this line. Too much, especially with bold types, creates a spotty and unpleasing effect. Just enough space, and no more than needed to set words definitely apart, is right. To bring letter and word spacing within bounds would require considerable change in the layouts involved, of course, and maybe require different arrangements altogether. On very rare occasions, we can agree that starting important words with lower-case letters may have merit in novelty—and effect of speed, possibly—but to start a firm's name with lower-case cannot be justified. Please, please give that up. The Old English initial starting the name line on the letterhead of the Gruhn Funeral Home is inharmonious with type following and all but incongruous.

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Many Methods Available to Achieve Good Spacing

- You may be surprised how "quality composition" methods can cut costs
- Standardizing style can mean better work, less composing room confusion
- Check these methods expert typographers use to produce quality work

Besides following the standardized procedures of good spacing, careful typographers have traditionally used numerous devices for getting out of trouble in a tight situation. Going back to the Venetians, fine printers have substituted the ampersand (&) for the conjunction, for example, to save the space of one character in the line. This practice usually has been limited to books, and it has been followed by some of our outstanding printers, such as Updike, Rogers, Goudy, John Henry Nash, and others. However, it could be extended easily to commercial printing, especially since the ampersand is commonly accepted in firm names.

Undercutting Caps Is Common

Less controversial is the practice of undercutting such capital letters as *T*, *W*, *V*, and *Y* when followed by a lower-case letter without ascender. This method improves the appearance of the composition, and gains necessary space. The composing machine firms have logotypes for all the standard couplings, and their use is increasing. Similarly, the compositor can undercut such lowercase letters as *y*, *v*, and *w* when followed by a period or a comma.

In England, quotation marks have long since been reduced to a single unit (‘), (’). If a quote within a quote becomes necessary, the double mark is used. This practice serves the twin purpose of reducing unsightly gaps of space and reducing keyboard strokes. Furthermore, the English printers do not use the period after common abbreviations, such as Dr, Mr, Co, St, etc., a style which certainly could be adopted here, particularly after printers in self defense during the "alphabetic '30s" left periods off the abbreviations of many government agencies.

Printing schools have always taught that more than two consecutive word breaks in straight matter composition constitutes sloppy practice. This view needs reëxamination. For example, when an operator or compositor arrives at a third hyphen he must space the line widely to avoid three broken words in a row. I believe that readers are so adjusted to taking broken words in stride that the wide spacing becomes the greater distraction.

The same argument holds for the use of the two-letter syllable beginning a line after a break. Bad spacing slows down reading speed much more than the reader's inability to grasp broken words in any form.

The important thing to remember is that the words must be broken correctly, following a consistent style, whether it be that of a particular printing office or of a dictionary. To printers who can't seem to keep straight the relatively few word-breaking rules, I suggest the use of correct pronunciation as a guide. The word is of course broken incorrectly if its pronunciation changes.

The question of whether or not to break a word brings up another practice which limits the readability of a page of type, that is, the letterspacing of lowercase characters to fill out a line.

Aside from newspaper practice where the all-important deadline is the limiting factor, letterspacing, if considered at all, must be properly done. In sizes up to 11- or 12-point, when the measure is over 20 picas, it is seldom necessary to letterspace. The word spaces are sufficient to take up the slack. Some authorities refuse to consider letterspacing at all, consigning the practice to the hellbox. While there is something to say for this purity of attitude, the ordinary printer must occasionally "lower" his standards. This can best be done by letterspacing the *entire* line rather than a few words. The ligatures will have to be left out, but the over-all effect will be smoother.

Worth a pin-up rating are Joan Chmay and Carol Ann Mary of Miller Printing Machinery Co., who supervised mailing of information about 4th annual Self-Advertising Exhibition & Awards sponsored by Miller and PIA. Awards will be presented at PIA convention Oct. 15-20

Another rule which has a number of interpretations concerns the amount of indention for paragraphs. Because no possible rule can be written for all sizes, weights, and variations of type faces, a rule of thumb in most frequently used, adding to the difficulties of customers and apprentices who vainly look for standards. An examination of the centuries-old use of the indention may give a clue to a reasonable answer.

When printers first took over from the manuscript writers during the 15th century, they employed illuminators to draw initial letters at the start of each paragraph. Space was left in the page for this purpose. Eventually, printers and illuminators had disagreements, and cast initials were developed. These in turn were followed by the sign of the paragraph (¶). Gradually, even this was left out, the mere space indicating a new paragraph.

Costs Always Were a Plague

Then, as now, printers were plagued with hour costs. As the present-day indention denotes the omission of a paragraph mark, slightly less than an em in width, it would seem that an em quad would be sufficient for any measure. However, many shop styles call for one and a half ems when the measure is over twenty picas, and certainly this is not excessive. One practice, constantly becoming more popular, is to eliminate the indention in the first paragraph of copy under heads and subheads, because this is so obviously a paragraph beginning.

The busy printer today apparently is not interested in what he terms "ivory tower habits," but he may be surprised at the effect that a consistent style will have on his costs. Most of the methods used by quality printers have much to recommend themselves to the ordinary commercial shop. Actually, the proper way to do a job usually proves, in the final analysis, to be the most economical.

● A typographic library, probably the most extensive ever assembled on the history of printing, numbered over 19,000 volumes before the death in 1799 of its owner, Breitkopf.

Your Slug-casting MACHINE PROBLEMS

Mr. Brewington will answer questions on machine problems. Write him in care of The Inland Printer

Mats Jam Distributor

Q.—The distributor on my Model 5 sometimes stops as many as a dozen times during a nine-hour shift. Often, I find that two matrices have wedged into the channel together. More often, nothing apparently is wrong, and the distributor starts again as soon as I close the channel entrance. What causes this trouble?

A.—Evidently, you have a machine with the four-pitch distributor screw. If the distributor stops when nothing is clogging the back entrance, the stop-rod may be at fault. If this rod rests too lightly on the plate of the distributor clutch lever, vibration of the machine may cause it to slip off and stop the distributor. The clutch lever plate can be adjusted to correct this trouble.

If two matrices get into the channel together, they may have gone onto the distributor bar together, although this would only happen in the case of thin matrices. The bar pawl in the distributor box is supposed to pass only one matrix at a time. If the pawl is not functioning properly, it may be stretched by hammering it thinner, thus lessening the space between the pawl and the rails.

However, before stretching the bar pawl, examine the lower and upper rails of the distributor box plate. These rails may be worn enough to allow two thin mats to pass even though the pawl is not worn or damaged.

Improved Keyboard Bracket Screw

Q.—The inside keyboard cam rubber roll shaft bracket screw on my old-style Model 8 Linotype is difficult to remove when I clean the back keyboard cam frame. I have used angle screw drivers, but still it is difficult. Is there an easier method?

A.—Yes, there is. Purchase the new-style bracket screw. It has an octagonal head and is easily removed with an adjustable or flat box-head wrench. The part number is H-2077.

Mats in Hairspace Box

Q.—What causes a line of mats to fall into the hairspace box?

A.—The adjusting screw in the bottom of the first elevator usually is at fault. When mats transfer from the first elevator jaw, the matrix teeth must align perfectly with the groove on the second elevator bar.

If the locknut on the adjusting screw loosens, the screw may turn slightly, resulting in a short upward stroke of the first elevator. The line of mats then transfers too low to catch in the second elevator bar grooves.

Readjustment of the screw in the first elevator will correct the trouble. Make sure the locknut is tightened securely.

Correcting Line Delivery Transfer

Q.—What should I do when the line delivery transfers with a bang, goes too slow, or can't be controlled at all?

A.—The delivery slide is moved into the first elevator jaw by a long, coiled spring in the main column of the machine. To control the action of this spring, an air-cushion cylinder is provided. Air escaping through a small vent in the top of the cylinder controls the force and speed with which the mats transfer.

Occasionally, however, the escape of air from the cylinder can't be controlled by adjusting the vent washer. When this happens, either the piston packing has become worn and needs replacing or else the packing has dried out and won't hold compression.

If the leather packing is merely dried out, you can remove the piston, oil the leather lightly, and turn the edges of the leather out a little (just like you would in fixing a tire pump). After replacing the piston, you'll have to readjust the vent washer.

On very old machines, when both piston and cylinder have worn considerably, you may be able to tighten up the action of the piston by putting some spindle grease on the packing.

If both of these remedies fail, you'll probably have to buy a complete new cylinder assembly.

Parodying famous words of Beatrice Warde, this poster by "one C. Denman," a composition student at Rochester Institute of Technology, was reproduced as an insert in RIT publication, *The Typographer*

THIS IS
A PRINTING
OFFICE

★

TERMINAL OF TRIBULATION

HOME OF THE HARRIED

WHO LABOR EVER TO ETERNITY

ARMORY OF ALTERED COPY

AND MISPLACED APOSTROPHE

INCESSANT DIN OF MALLET AND MOTOR

★

IN THIS PLACE WORDS DO FLY ABOUT

NOT TO VANISH BEYOND RECALL, NOT TO VARY EXCEPT IN VOCAL RANGE
BUT ECHOING FOREVER, CONFIRMED AS CHOICE PROFANITY

FRIEND, SEEK YE SAFER GROUND

THIS IS A PRINTING OFFICE

★

(To Paraphrase A Professional . . . with Apologies to BW, nee Paul Beaujon)

AUTHORED, PUT INTO TYPE, DEFRIED, AND CONSIGNED TO THE HELLBOX BY ONE C. DENMAN

THE MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

ITCA Midwest Conference In Cincinnati on May 20

International Typographic Composition Association's 1955 midwestern conference is scheduled to open May 20 in Cincinnati. The two-day meeting will include sessions of the ITCA Phototypography Section and Monotype Owners' Section.

Slated to preside at the opening general session is Harold L. McGirr of New York, ITCA president. Subjects up for discussion include production control, manpower problems in the printing industry, and the benefits of simplified specification forms.

Afternoon sessions on the first day will be devoted to a meeting of the Phototypography Section under the direction of chairman W. E. Trevett of Toronto and a Monotype owners' session directed by chairman Oscar Hoffman of St. Louis.

The second general session on May 21 will be led by Harold R. Dantuma of Chicago, ITCA first vice-president. The session will take the form of a symposium for discussion of such questions as "How Can We Stop the 'Leaks' of Type Metal?" and "What Is the Probable Future of the Typesetting Business?"

Conference guests also will see a demonstration of the Fotomaster camera and photolettering system in the Modi-Graphic Corp. plant.

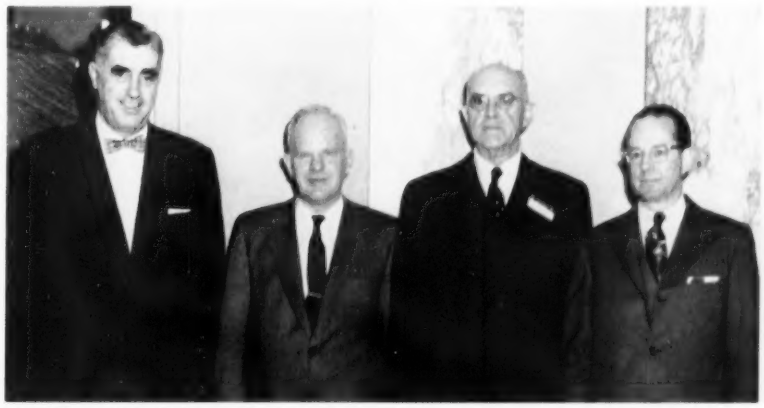
Southern Graphic Arts Meeting To Feature Printing Exhibits

The 16th annual Exhibit of Southern Printing will be one of the principal features of the Southern Graphic Arts Association annual convention this month. Scheduled for May 25-27 at Hot Springs, Ark., the convention will offer visitors three full days of talks and discussions on current graphic arts problems. William H. Walling, president of Printing Industry of America, Inc., is slated to give the keynote address, "What Should the Printer Do With His Money?"

The printing exhibition will include examples of the best work of commercial printing firms in the southern states. Entries in 54 categories will be judged on the basis of craftsmanship, layout and design, general appearance, and achievement of purposes.

Thomas P. Mahoney (far right), president of International Craftsmen's association, presents club charter to officers of newly-organized Fox River Valley Craftsmen's club. Officers include (from left) Charles O'Meara, bulletin editor; Ray Murphy, sergeant-at-arms; Linus Pfankuch, treasurer; Dick Dungar, recording secretary; John B. Ellis, second vice-president; Emmet Tohman, first vice-president; Edward W. Thomas, president. The newly-formed club serves a six-city area in Wisconsin

Joseph F. Matlack of Edward Stern & Co., president of Printing Industries of Philadelphia, signs the last of 110 certificates for students who took evening courses sponsored by the association. Course instructors were (seated) Ernest C. Miller, industrial psychologist; Roy H. Gilchrist of Beck Engraving Co.; David Stockslager, executive secretary of Philadelphia Paper Trade Association; (standing) George E. Hess of Franklin Printing Co.; Harry Hess of Beck Engraving; John Anderson of Lanston Monotype; R. S. Lyon of Zable Bros. Printing; and T. H. McCabe, Jr., PIP public relations director



New officers of National Paper Trade Association, chosen at 52nd annual convention, include (from left) L. M. Murphy of Dillard Paper Co., Greensboro, S. C., vice-president for Wrapping Paper Div.; C. E. Canfield of Canfield Paper Co., New York, treasurer; R. S. Johnston of Old Dominion Paper Co., Norfolk, president; and E. J. Petrequin of Petrequin Paper Co., Cleveland, vice-president for Fine Paper Div. J. A. Londergan was renamed secretary, with assistants J. E. Goodridge and S. O. Styles

Two graphic arts veterans were honored recently by the Graphic Arts Association of Kansas City when they received citations for long service to the industry. Hy Vile (left), retiring president of the association, presents plaque to L. T. Martin of Martin Printing Co., while Lou Holland of Holland Engraving Co., receives his citation from John Colgan of Colgan Engraving, new association president

European Subsidiaries Set Up by Miller

W. T. Clawson

John H. Szel

F. G. Betlock

A. E. Searle

Miller Printing Machinery Co., Pittsburgh, announced early in April the formation of two subsidiaries to manufacture and sell Miller letterpress machines in Europe. They are Miller Printing Machinery, Ltd., of London and Miller Druckmaschinen A. G., located in Chur, Switzerland.

R. B. Tullis, Miller president, announced the new companies as the latest phase of an expansion program which has already increased Miller's size from 500 to 1,700 employees.

John H. Szel, who has been named a director of the European subsidiaries, will head their sales activities. He will also act as export manager outside the U. S. and Canada for the Miller line of American-built offset and letterpress units.

A further expansion of Miller sales activities in foreign countries will become effective June 1. This is the effective date of a licensing arrangement under which Miller will be authorized to manufacture and sell Vandercook prepress equipment in all countries except the United States and Canada.

Announcement of the licensing agreement was made jointly by E. O. Vandercook, president of Vandercook & Sons, Chicago, and Mr. Tullis. The agreement covers Vandercook proof presses, test presses, block levellers, gauges, and other prepress equipment, all of which will be manufactured by Miller in Europe.

At the same time he announced the new foreign subsidiaries, Mr. Tullis revealed that Miller's sales setup in this country is being revamped and expanded. The move is being made to bring sales management closer to the centers of the printing market, Chicago and New York.

Under the new sales plan, A. E. Searle, Jr., Miller vice-president and director, will be in charge of a larger eastern territory that will include the area east of Cleveland as well as eastern Canada. Mr. Searle will have offices in the McGraw-Hill Building, New York.

F. G. Betlock, who has been appointed a vice-president, will be in charge of sales in the remainder of this country and Canada, working from offices in the Daily News Building, Chicago.

W. T. Clawson, Miller's present advertising manager, has been named to direct a newly-organized marketing department from the company's home office in Pittsburgh. H. T. Eckhardt, who went from the advertising department to the Dallas sales territory, will return to become advertising manager for the company.

D. A. Sweeney, secretary of Printing Industries of Indiana, honored for 25 years of service

Dennis Sweeney Observes 25th Year As PII Secretary

More than 125 persons gathered recently in Indianapolis to honor a noted graphic arts worker for his long service to the industry.

He is Dennis A. Sweeney, executive secretary of Printing Industries of Indiana, Inc., and the testimonial dinner marked his 25th year in that office.

Association members and guests at the dinner included Raymond Blattenberger, U. S. Public Printer; Philip M. Cornelius, Indiana association president; George H. Cornelius and James Cockrell, past presidents of United Typothetae of America; R. Reid Vance, manager of the Printing Arts Association of Columbus; William C. Boles, executive secretary of Printing Industry of Nashville; and T. G. McGrew, membership relations manager for the New York Employing Printers Assn.

Mr. Sweeney began his graphic arts career 40 years ago with a New England printing firm. Later, he worked as a field accountant with United Typothetae of America and as executive secretary of the North Carolina State Typothetae. In 1930, he became executive secretary of the Indianapolis Typothetae, one of the organizations that later merged to form Printing Industries of Indiana.

Speakers at the dinner recalled Mr. Sweeney's services to the industry throughout his career. Gifts presented to Mr. Sweeney during the evening included a scrapbook containing congratulatory telegrams and letters; a wrist watch, pen and pencil set, and desk pen; and a new automobile.

Slezak Returns from Army Service

Kable Printing Co., Mount Morris, Ill., has announced the return of John Slezak, chairman of its board of directors, after two years on leave of absence. Mr. Slezak had been serving first as assistant secretary of the army and most recently as under-secretary of the army. During World War II, he served as chief of the Chicago Ordnance District, and he had retired from active duty in 1946 with the rank of colonel. Mr. Slezak holds the Legion of Merit with Oak Leaf Cluster in recognition of his wartime service, and he was awarded the Medal of Freedom for his recent service with the Secretary of the Army.

John Slezak

Former PDI Technical Director Sets Up Offset Products Firm

Norman A. Mack has announced formation of a company to manufacture new products for the offset printing field. Mr. Mack, who formerly was technical director of Printing Developments, Inc., a division of Time, Inc., resigned that position recently to head the new firm, Norman A. Mack Associates, Inc. The firm's offices will be in Stamford, Conn., at 48 Rippowam Road. The first product to be introduced by the company will be Dis-Cover, a disposable dampening roller cloth. Mr. Mack said this material is a finely knitted, lint-free, seamless tubing that is chemically impregnated to make it highly water-receptive. It will be released shortly for distribution to the trade.

Norman A. Mack

Announce Coatings Conference

The Technical Association of the Pulp & Paper Industry will stage its sixth annual coatings conference May 22-25 at Cleveland's Hotel Statler. Slated for the 25th is a graphic arts session featuring a talk on the effect of pigments on printing by Dr. Marvin C. Rogers of R. R. Donnelley & Sons Co., Chicago. R. F. Reed of the Lithographic Technical Foundation will discuss coated paper requirements for offset printing. Guest speaker at the May 24 luncheon will be George K. Ferguson, president and general manager of the Watervliet (Mich.) Paper Co.

Outstanding in 1907

1907 Haynes-Apperson Luxury Touring Car - Custom Body - 4 Cylinder 35 Horsepower T-Head Engine. Original Cost $4000.

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Tastes and techniques change in packaging and printing . . . just as they do in motor cars.

You bring a new sparkle to your packaged product or printed piece . . . a modern look that commands attention, when you use McLaurin-Jones Metallic papers.

Don't risk being passe, when a few additional dollars can convert your package or printed piece to a standout in today's highly competitive markets.

Make it a must to specify McLaurin-Jones Old Tavern Metallic papers.

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McLAURIN-JONES COMPANY
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Mills: Brookfield & Ware, Mass., Homer, La.

Offices: New York, Chicago, Los Angeles, Cincinnati

Send for free 9" x 12" reprint of antique car suitable for framing.

Old Tavern gold and platinum papers

M-J Old Tavern Gold, Label Weight, printed by letterpress with Lewis Roberts Metallic Ink.

Printing Educators Meet In Pittsburgh July 3-8

The 30th annual Conference on Printing Education, timed for July 3-8 at Carnegie Institute of Technology, Pittsburgh, will feature an all-day session for planning an industry approach to the solution of manpower problems.

This national forum on a subject of vital interest to all printing employers and teachers will be staged on July 7. The morning session will be devoted to discussion of recruitment and selection programs for small as well as large plants.

Registrants also will hear a report on aptitude tests being developed for the printing industry by the U. S. Department of Labor in conjunction with Printing Industry of America. The report will come from Dr. B. Dvorak, who heads the Testing Division of the Department's Bureau of Employment Security.

Public Printer Raymond Blattenberger is slated to speak at the luncheon. Case histories of in-plant and local association training programs will be detailed during the afternoon session. Reports will be presented by chairmen of Education Council of the Graphic Arts Industry committees. Banquet speaker will be William H. Walling, PIA president.

Readers interested in attending these sessions should write for more information to the Education Council, 719 Fifteenth St., N. W., Washington 5, D. C.

The conference is sponsored by the Education Council and the International Graphic Arts Education Association. General chairman is Kenneth R. Burchard, IGAEA president and assistant dean of Carnegie's School of Printing Management.

Three AIGA 'Best Design' Shows Seen by New Yorkers in April

April was show time for the American Institute of Graphic Arts. On display in New York City were the Fifty Books of the Year and the Design and Printing for Commerce exhibition combined with the Fifty Advertisements of the Year.

Jurors who selected the books were Monroe Wheeler of the Museum of Modern Art, Jackson Burke of Mergenthaler Linotype Co., and Walter Howe of R. R. Donnelley & Sons Co.

Mergenthaler Linotype's Paul A. Bennett was master of ceremonies at a dinner April 5 prior to the public exhibit at the Metropolitan Museum of Art. Speakers were Dr. M. F. Agha, AIGA president; exhibit committee chairman Melvin Loos of Columbia University Press; Chester Kerr of Yale University Press; and Mr. Wheeler.

Designer Lester Beall was chairman of the Design and Printing for Commerce and the Fifty Advertisements exhibitions. Winning commercial printing entries were selected by Alvin Eisenman of Yale University Press; Una Johnson of the Brooklyn Museum of Art; Robert Blattner of *Reader's Digest;* Robert Pliskin of McCann-Erickson, Inc.; and Walter Howe, R. R. Donnelley & Sons, Chicago.

International Design Conference Scheduled Next Month in Aspen

"Crossroads—What Are the Directions of the Arts?" This is the broad theme to be studied by leaders in all phases of the arts at this year's International Design Conference. The five-day meeting, which will open June 13 in Aspen, Colo., will feature leaders in the arts and sciences from seven countries.

Will Burtin, New York designer and conference program chairman, stated in an advance announcement that "there is today a deep concern in all creative professions about tendencies in design philosophy that have developed in recent years." Conference participants will have an opportunity to discuss these tendencies and deal with some specific questions in design philosophy. The conference will be under the general direction of R. Hunter Middleton, typographic director for Ludlow Typograph Co., Chicago.

Convention Calendar

MAY

Printing Industry of America, Professional Conference for Sales Executives, Chicago, May 12-13.

Printing House Craftsmen, Third District Conference, London, Ont., May 13-14.

International Typographic Composition Assn., midwestern spring conference, Hotel Sheraton-Gibson, Cincinnati, May 20-21.

Technical Assn. of the Pulp & Paper Industry, Sixth Coatings Conference, Statler Hotel, Cleveland, May 22-25.

National Assn. of Printing Ink Makers, annual meeting, Skytop, Pa., May 24-27.

Graphic Arts Trade Assn. Executives, spring meeting, Hotel Muehlebach, Kansas City, May 25-26.

Southern Graphic Arts Assn., annual convention and Exhibit of Southern Printing, Arlington Hotel, Hot Springs, Ark., May 25-27.

JUNE

National Paper Box Manufacturers Assn., annual convention, Chalfonte-Haddon Hall, Atlantic City, June 1-4.

Printing House Craftsmen, Ninth District Conference, Texas Hotel, Fort Worth, June 3-4.

Printing House Craftsmen, Seventh District Conference, New Orleans, June 10-11.

International Design Conference, Aspen, Colo., June 13-18.

Printing House Craftsmen, Fourteenth District Conference, Royal Alexandria Hotel, Winnipeg, June 17-18.

Lithographers National Assn., annual convention, Lake Placid Club, Lake Placid, N. Y., June 20-23.

Printing House Craftsmen, Pacific Society Conference, New Washington Hotel, Seattle, June 30-July 2.

JULY

International Graphic Arts Education Assn., annual conference, Carnegie Institute of Technology, Pittsburgh, July 3-8.

IPEX: International Printing Machinery & Allied Trades Exhibition, Olympia Hall, London, July 5-16.

AUGUST

International Assn. of Printing House Craftsmen, annual convention, Netherland Plaza Hotel, Cincinnati, Aug. 7-10.

SEPTEMBER

International Typographic Composition Assn., annual convention, Hotel Claridge, Atlantic City, Sept. 7-10.

Screen Process Printing Assn. International, annual convention, Ambassador Hotel, Atlantic City, Sept. 10-14.

OCTOBER

Printing Industry of America, Inc., annual convention, Chalfonte-Haddon Hall, Atlantic City, Oct. 15-20.

Ault Award Will Feature NAPIM Meeting on May 26

The Ault Award for distinguished service in advancing the printing ink industry will be presented at the National Association of Printing Ink Makers' annual banquet on May 26 at Skytop, Pa. This group and the National Printing Ink Research Institute are sponsors of the award. It was set up two years ago by Bromwell Ault in memory of his uncle, L. A. Ault, a founder of Ault & Wiborg, pioneer printing ink house.

The award winner last year was Eugene Kelley, who headed his own company in Kalamazoo, Mich., before he became Sun Chemical Corp. research division director. The trophy recognized his work in developing moisture-set inks.

NAPIM president Frank Morrison heads this year's award committee. Serving with him are these association presidents: G. Stuart Braznell, National Printing Ink Research Institute; Walter L. Kitchen, Canadian Printing Ink Manufacturers Association; J. Gibson McIlvain, Jr., Gravure Technical Association; J. Louis Landenberger, Lithographic Technical Foundation; Carl R. Schmidt, Lithographers National Association; William H. Walling, Printing Industry of America, and Dr. Joel E. Hildebrand, American Chemical Society.

Need for Better Selling Outlined At Third PIA Sales Conference

By timing its Third Professional Conference for Sales Executives for May 12 and 13 at Chicago's Edgewater Beach Hotel, Printing Industry of America deviated from its pattern of rotating conferences in its five management areas. The reason for this change was the vital importance of getting more sales for the printing industry.

For charting the way to that goal, the sales management committee set up one of its most vigorous programs. General and seminar sessions, morning and afternoon, were slated for both days. The agenda called for discussion of the sales manager's job, and for market research case histories on product analysis, selection, development and prospecting. Planning for the new salesman was due for case history treatment in terms of analyzing the job to be done, selecting and training the man to do it. Operating a sales force also was a subject slated for analysis at the conference.

Predict Boom in IAA Entries

The 1955 Industrial Arts Awards contest, sponsored by the Ford Motor Co., is expected to attract a record total of entries, about 35,000, contest officials estimate. Open to industrial arts students throughout the country, the contest offers awards in 14 classifications, including printing. Information and entry blanks can be obtained by writing Industrial Arts Awards, Ford Motor Co., Dearborn, Mich. The deadline for entries from the western states is June 10, and the final deadline for all entries is June 25.

3 decades of Inspirations

For the past thirty years, Westvaco Inspirations for Printers has selected stimulating ideas for the appreciation of those who are interested in creative aspects of graphic production. The world of art has been represented by works of old masters and famous modernists. Moreover, this publication has reproduced outstanding illustrations and pictorial design from contemporary advertising sources. In doing so, Westvaco Inspirations for Printers has centered attention on the excellent creative standards achieved by America's commercial artists and photographers.

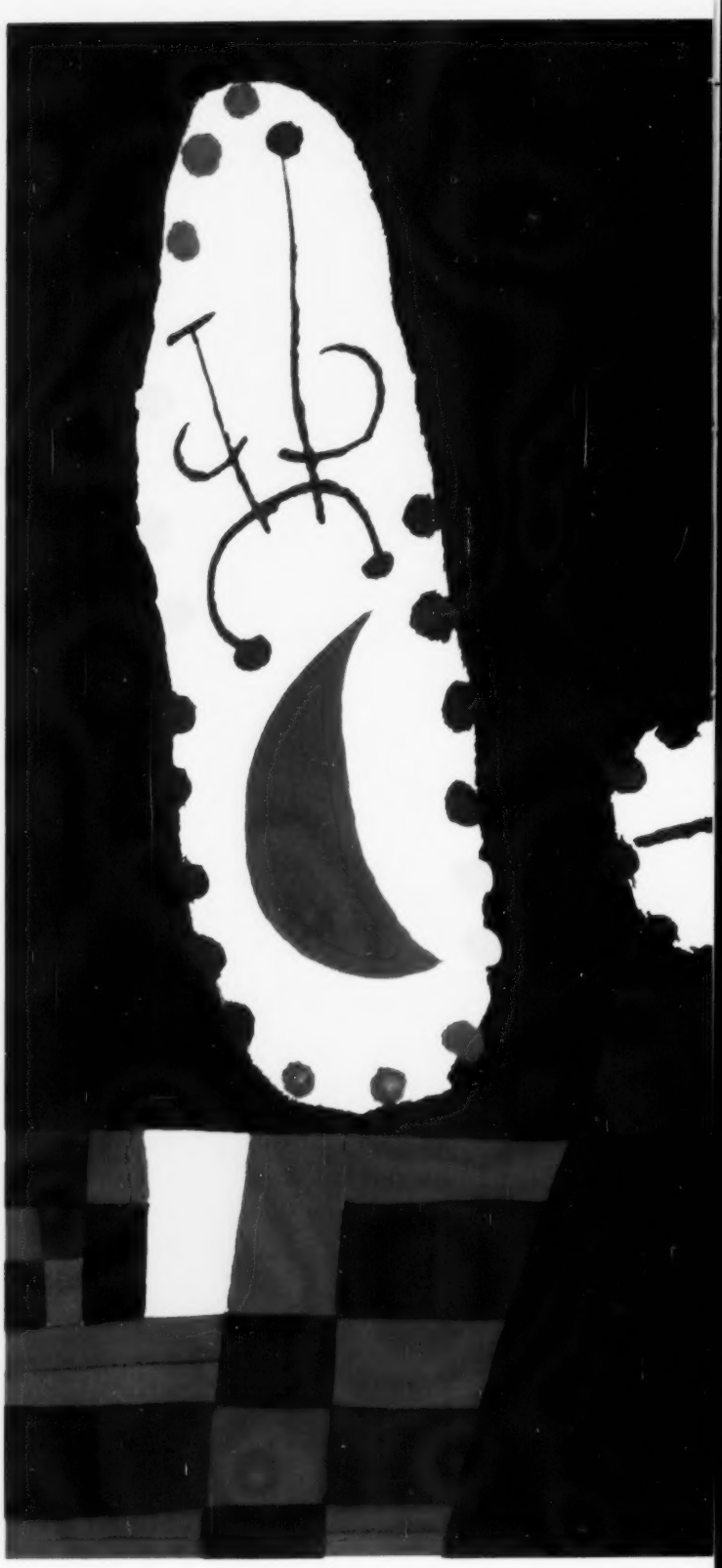
To commemorate its thirtieth anniversary, Westvaco Inspirations for Printers commissioned Miró, the distinguished modern artist, to create the cover painting for Issue Number 200. Not that all Inspirations fans dote on modern art, you know. But they do enjoy the discovery of what is new and creative in the graphic arts. And, as modern art critics agree, Miró is the most creative of the post-Picasso generation of artists.

Brilliant achievements in the advertising arts require matching standards of craftsmanship in printing and papermaking. In every printing operation, especially where pictorial subjects are reproduced, the choice of the right paper is essential. Printers and advertisers can rely on Westvaco fine papers to provide the proper selection for effective graphic results. More than half a century of papermaking skill and scientific research are invested in producing Westvaco fine papers for specific requirements in every technique of presswork.

Issue Number 200 of Westvaco Inspirations for Printers brings you a "flash-back" on the developments of printed salesmanship during three eventful decades. Obtain a free copy of this publication by merely requesting it. Phone or write your nearest Westvaco distributor or any of the Company addresses listed on this page.

Cover artist

Joan Miró was born in Montroig, Spain, in 1893. He entered the School of Fine Arts, Barcelona, at 14, studying for two years before parental persuasion caused him to become a clerk. Later he studied at the Gali Academy, and from 1915 worked independently and without scholastic conventions, spending part of each year in Paris. He first exhibited in Barcelona in 1918, and subsequently many times in Paris and in New York. In painting he has experimented with many mediums, and is also a sculptor and lithographer. A mural commissioned by a Cincinnati hotel was shown first in the Museum of Modern Art, New York City, in 1948, and in 1951 he completed a panel for Harvard University.



West Virginia Pulp and Paper Company

Painted for West Virginia Pulp and Paper Company
By Joan Miró

230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
503 Market Street, San Francisco 5

Inspirations for Printers

ATF Announces New Plan To Expand Sales, Service

American Type Founders has announced a comprehensive plan designed to expand its sales and service facilities throughout the country. The plan will affect type sales, parts and equipment sales, and service facilities.

In making the announcement, R. A. Tobias, vice-president in charge of sales and service, said that ATF is establishing 44 authorized type dealers in key cities. Each will maintain a large stock to fill the needs of printers in his area. In addition, ATF has available for the first time in many years a complete catalog of all its type faces. These and other steps are being taken, Mr. Tobias said, to make ATF type more quickly and easily available to customers. Present local branches of the company will continue to serve customers while the new dealer program is being completed.

With type in the hands of dealers, ATF plans to concentrate its sales efforts on printing presses and production equipment, Mr. Tobias said. Parts and equipment warehouses will be maintained at New York, Chicago, Atlanta, and San Francisco. Regional sales and service centers, with displays of new equipment, will be at New York, Philadelphia, Cleveland, Chicago, Atlanta, Dallas, San Francisco, and Los Angeles.

In addition, 27 district sales and service points will be maintained in key cities to provide local service.

Mr. Tobias also announced that 14 new press servicemen have been added to the ATF staff and all ATF-Mann servicemen have been moved into the field to provide better local service. Now working in 21 field locations are 79 servicemen.

Management Shifts Announced By Business Forms Company

Changes in top management were announced recently by the Philip Hano Co., business forms manufacturer in Holyoke, Mass. Robert Hano resigned Mar. 21 as treasurer, general manager, and director of the company. He had been with the company throughout his business career. He was named treasurer in 1941 and general manager in 1947. Mr. Hano is continuing as president of Technicarbon Co., Holyoke, manufacturer of one-time carbon paper.

Replacing Mr. Hano as general manager of Philip Hano Co. is C. E. McKeen, who has been with the Hano organization as plant superintendent since 1946. Mr. McKeen began in the business forms field in 1921 with Autographic Register Co. of Montreal. He was active in organizing two other firms in the field.

New York Art Directors Plan Show

The Art Directors Club of New York will stage its 34th annual National Exhibition of Advertising and Editorial Art and Design June 6-24 at the Associated American Artists Galleries, New York City. Later, the show will go on tour in this country and abroad.

Announce Panel of Three Judges For SYK *Review* Cover Contest

Judging the annual cover design competition for *Share Your Knowledge Review*, official publication of the International Craftsmen's organizations, will not be an easy job, according to Howard N. Keefe, chairman of the Craftsmen's publications commission. Mr. Keefe said the recent series of cover designs was "among the best in a long line of especially distinguished designs." Designs in the competition will include those published from September, 1954, to June this year.

Judges for the competition are Homer E. Sterling of Carnegie Institute of Technology, Pittsburgh; Wayne V. Harsha, editor of THE INLAND PRINTER; and John Anderson, art director for Lanston Monotype Machine Corp., Philadelphia.

Carnegie Printing Alumni Attend Annual Seminar

For alumni of the School of Printing Management at Carnegie Institute of Technology, April 29 and 30 were homecoming and seminar days. Eligible to attend the annual post-graduate event were some 800 alumni, among whom are 200 presidents and other top executives of printing plants.

The seminar keynote was sounded by Gordon Welch, Mergenthaler Linotype vice-president of operations. Panelmen dealing with color reproduction were John H. Davis, Jr., Judd & Detweiler, Inc., Washington, D. C.; George Beck, Beck Engraving Co., Philadelphia, and *National Geographic Magazine*'s Dee Andelia.

Dwight Monaco, now the vice-president of Hughes Printing Co., Inc., New York City, discussed graphic arts industry standards. J. L. Hallstrom, vice-president and sales manager, Edward Stern & Co., Philadelphia, reviewed sales compensation problems. Suggestions for solving personnel and training problems came from Arthur Gratz, Herbick & Held Printing Co., Pittsburgh. Labor relations was the topic assigned to John Sayles, assistant to the president, Kable Printing Co., Mt. Morris, Ill.

Harris Seybold Co. president George S. Dively was the banquet speaker. His subject was the problem of building creative management.

Los Angeles Printers Schedule Fourth Craftsmanship Banquet

The Master Printers Section of Printing Industries Association, Inc., Los Angeles trade group, has set May 21 for its fourth annual Certificate of Craftsmanship banquet.

By the end of February, 20 Los Angeles firms had nominated 155 employees to receive certificates in various crafts, and more applications are expected. To be eligible for a certificate award, an employee must be nominated by his employer. He also must meet certain craft requirements. More than 500 Los Angeles printing craftsmen have been given special recognition in the last three years.

Private Printing Plants Direct Mail Kit Available

A further development in the problem of private vs. commercial printing plants came a few weeks ago when Printing Industry of America announced availability of a direct mail campaign kit, "The Private Printing Plant—Asset or Liability?"

The kit was developed by PIA's private plant committee, a group appointed two years ago to study the private plant problem. In its final form, the kit comprises an organized campaign that any printer or local graphic arts association can use.

Included in the kit are a series of four form letters to be mailed to the private plant operator at weekly intervals, and interest-arousing enclosures to be sent with the letters. Other material includes more than 20 pages of bulletins reporting recent private plant liquidations, case histories of methods used by printers to meet threatened installations of private plants, and reprints of pertinent articles from trade and business journals.

The material does not condemn all private plant operations as uneconomical. Rather, it is aimed at inducing the private plant operator to take a close look at his costs, with the underlying thought that most private plant work can be done better and more economically in commercial plants.

Information on how to obtain copies of the kit can be obtained from Printing Industry of America, Inc., 719 Fifteenth St. N. W., Washington 5, D. C.

Four Newspaper Design Seminars Set by Mergenthaler Linotype

The first of four seminars on newspaper design, sponsored by Mergenthaler Linotype Co. and conducted by Gilbert P. Farrar, was set for May 9-13 in New York City. Marking the 70th year of the company's promotion of typographic excellence in newspapers, the seminars will be held in Chicago, May 23-27, in San Francisco, June 6-10, and in New Orleans, October 24-28, the week preceding the annual Inter American Press Association convention.

Participants will study all phases of newspaper makeup. Mergenthaler Linotype points out that Mr. Farrar's know-how for improving typographic appearance and legibility most often results in production economies and higher circulation. Fee for each seminar is $100. Application blanks are available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y.

Move Lanston Sales Office

Lanston Monotype Corp., sales and service subsidiary of Lanston Monotype Machine Co., has moved its executive and general offices from New York City to 24th and Locusts Sts., Philadelphia. Lanston's New York district sales and service office continues at 441 Lexington Ave. under the management of William J. Howe. Monotype stockholders elected a new board of directors and new officers in February (see March *IP*, page 100.)

WHAT'S NEW? IN EQUIPMENT AND SUPPLIES

Rotary Numbering Machine

Just introduced to printers in this country is the Halley rotary numbering and perforating machine, made in England and used in other countries for some time. The Halley machine, according to the manufacturer, was designed to take numbering operations out of the pressroom and into the bindery department, where they can be done more economically.

Reduced speed when numbering on a printing press increases numbering costs 50 to 60 per cent, according to the Halley company.

The Halley machine enables numbering to be handled as a separate operation. Made in two models, 23x28 and 28x28, it is available as either a hand-fed machine or with an automatic suction pile feeder. Either model will handle sheets as small as 3x8.

Rotary style numbering heads with positive cam action are used, and the standard machine can print four rows of numbers across the width of a sheet. Extra numbering rings can be provided. Equipment includes an automatic sheet detector and checking mechanism to assure positive sequence in numbering. Production speed is approximately 2,000 sheets per hour with hand feeding, 3,000 per hour with automatic feed.

In addition to numbering, the machine can perforate lengthwise, slit, or perforate both ways with the addition of a right-angle perforator attachment.

Distributor: Halley Rotopress Corp., 3312 N. Ravenswood Ave., Chicago 13.

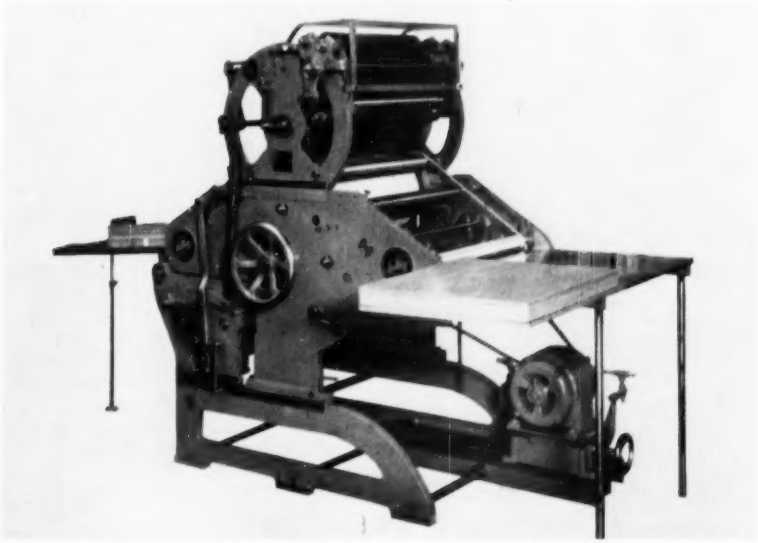
Special cover converts a drum into a safety can

Safety Cover for Drums

Any 30- or 55-gallon drum or standard trash can may be converted into a fire-preventive container with a safety drum cover just introduced. Equipped with a clamping strap, the cover fits firmly over the edge of a drum or can.

Normally, the cover stands open. It is held in this position by a special fusible link that melts in the heat of any fire in or near the container, closing the lid and preventing the spread of flames. A thermo-closing cover is also available to fit any 11-inch diameter pail.

Manufacturer: Protectoseal Co., 1920 S. Western Ave., Chicago 8.



Automatic machine is designed to make numbering an economical operation in the bindery department

New Miehle Offset Presses

Miehle Printing Press & Mfg. Co. has announced that it will soon add two new machines to its line of offset presses. Known as the Miehle No. 38 single-color and two-color presses, they will handle 25x38 sheets at speeds up to 7,000 impressions per hour. The company plans to have a two-color model on display in its Chicago demonstration room soon. Deliveries will begin this autumn.

Manufacturer: Miehle Printing Press & Mfg. Co., 2011 W. Hastings St., Chicago.

Latex-Impregnated Stock

Sorg Paper Co. recently introduced a latex-impregnated, coated paper that is said to have ideal characteristics for products that require strength, flexibility, and a superior printing surface.

Called Tensalex, the paper is especially recommended for gummed, sewn, or metal-stitched labels and tags, children's illustrated books, catalogs and sales charts, maps, and outdoor signs and pennants.

Chief characteristics of Tensalex are high tear-strength, flexibility, dimensional stability, oil and water resistance, and durability. The stock is nonconductive to static electricity, eliminating feeding and delivery problems, and it folds without flaking or cracking. It can be die-cut and trimmed cleanly.

After more than six years of experimental use and production runs with all printing processes, Tensalex is now a regular stock line. It is available, double coated, in basis weights of 160, 225, and 280 pounds per thousand in 25x38 and 35x45 sheets and in 35-, 50-, and 60-inch rolls. One-side coated stock, for labels, is made in weights of 130, 195, and 250 pounds per thousand.

Manufacturer: Sorg Paper Co., Middletown, Ohio.

Versatile Power Punch

A new power punch that will punch one or many holes of any desired shape in lifts or in continuous forms has just been announced. The machine will also do tab and index cutting, round-cornering, and perforating.

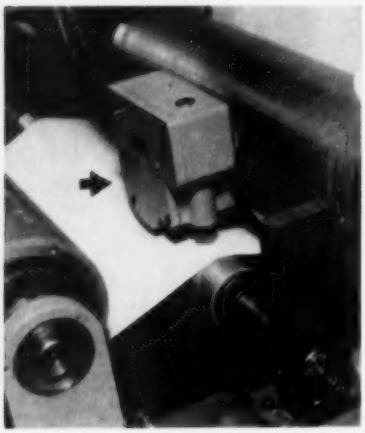
With its open-back construction, the machine can punch holes up to 24 inches apart, with no limit on margin distances. Punch heads are installed and adjusted from the front. Chips are removed automatically from the working surface by a motorized disposal unit, and the working surface is floodlighted. A wide variety of punch heads is available for use with the unit.

Manufacturer: Southworth Machine Co., Portland, Maine.

Automatic Color Register Possible At All Speeds

A new electronic register control system uses a photoelectric "eye" for automatic control of cutoff and color register in web-fed rotary printing.

Called the Registron, it consists of a web scanner, photoelectric phase detector, and control unit. The device continuously inspects the moving web and the rotating printing cylinder. It anticipates misregister before the web reaches the cylinder, and almost instantaneously forestalls error by advancing or retarding the printing cylinder as required.



Register control scanner (arrow) can be adjusted to any point across full printing width of the web

No clear web track or printed register mark is required, thus saving edge and side trim that would otherwise be wasted. The target of the web scanner is a register mark or solid color area, predetermined at the first color printing unit.

The web scanner, which can be positioned to view the web at any point across its width, operates through the control unit in conjunction with the phase detector. The function of the detector, which is coupled to the rotary cylinder shaft, is to determine the precise angular position of the printing cylinder relative to the web.

Signals from the scanner and detector are interpreted in the control unit, which automatically determines the necessary correcting signal. The Registron is designed to permit standstill phasing for accurate registration while the press is stopped, and it provides register control at web speeds from 50 to 1,500 feet per minute.

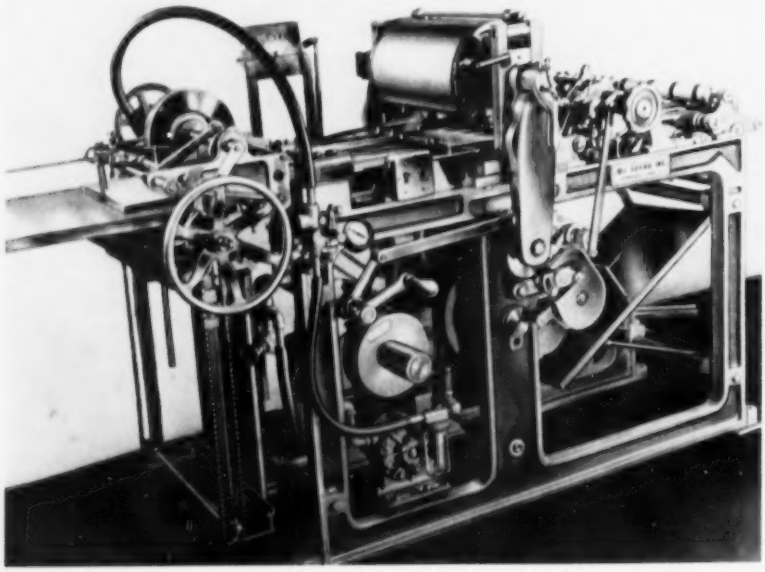
Manufacturer: Champlain Co., Inc., 88 Llewellyn Ave., Bloomfield, N. J.

Peelable Textile Paper

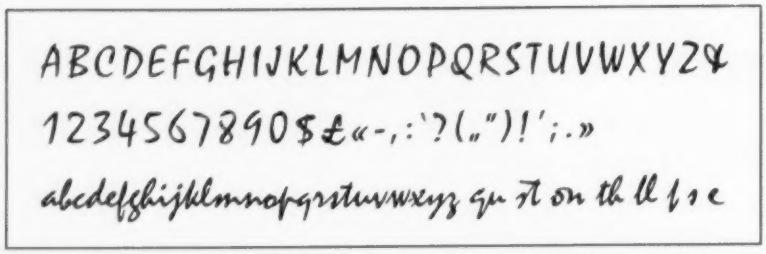
A gummed stock just introduced is especially designed for printing labels that are to be affixed to textiles. A special clear gumming makes the label adhere firmly, yet allows it to be peeled off easily and cleanly with little or no staining. The manufacturer says the gumming is being used successfully on many varieties of cotton, rayon, woolen, and nylon fabrics.

Two varieties of the stock are offered. No. 8316 peelable textile gummed paper is a fine quality, supercalendered stock. For "prestige" labels, the No. 8391 stock is made of Kromekote. The manufacturer offers a sample of the No. 8316 stock.

Manufacturer: Dennison Mfg. Co., Framingham, Mass.



High speed check printing machine is designed for economical imprinting of all personalized material



New informal face, "Mistral," is being made in full range of sizes for special text and display uses

Informal 'Hand-Lettered' Type

Just introduced to American printers is a new type face designed by French artist Roger Excoffon and cast by Typefoundry Amsterdam. Called Mistral, it is an informal design with a hand-lettered appearance. The non-kerning characters are cast on a square body. Capitals are designed so they may be used alone for display purposes, and lower-case letters are precision-cast to assure solid bridging.

A novel feature of the type is an identifying roman capital cast on the shoulder of each lower-case character. This gives the compositor a quick, positive check on characters that ordinarily are hard to read in the stick.

Identification on type shoulder reduces errors

The hand-lettering effect of Mistral can be enhanced with five standard ligatures, an alternate *s* and *e*, and an oblique stroke that can be used to double the characters *f*, *p*, or *s*. Mistral is available in the full range of sizes from 12- to 72-point. A specimen sheet, showing suggested applications, is available on request.

Distributor: Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

High Speed Check Imprinting

Makers of the McAdams press have announced a new, automatic way to imprint and number bank checks at high speed. They explain that the press operates on a newly invented impression principle. The machine handles pre-lithographed sheets containing three to six checks, and its top rated speed is 8,000 impressions per hour. The new impression system requires only a single setup of type composition for each job.

An electric counter stops the press when a run is completed. All operations can be performed by one man, and while one job is running, the operator can be getting the next job ready for the press.

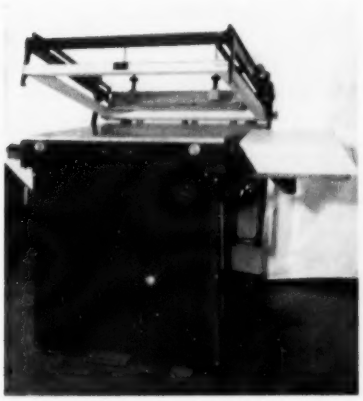
The McAdams press also can be used for personalized imprinting on stationery, standardized stock forms, and all types of cards.

Manufacturer: John McAdams & Sons, 20-22 Knight St., Norwalk, Conn.

Boost Production Output On Platen Screen Press

Improved production output is a feature of a new platen press just introduced for screen process printing. Called the Masterscreen press, it has a 22x29-inch printing area and a rated output of 320 to 1,200 impressions per hour.

Positive ink control is assured by an unusual fountain squeegee unit and an



Screen process press designed for quality work

automatic squeegee pressure control. Both the fountain and screen frame can be removed and replaced easily, making it possible to change color quickly. Rather than puddling ink in the screen frame, the fountain releases just enough ink for each stroke of the squeegee.

Hair-line register can be achieved by screws that move the platen into position under the screen. Foot pedals control electric drives for lowering the frame and operating the squeegee, leaving the operator's hands free for feeding stock. The manufacturer says that positive squeegee action results in work of uniform high quality with practically no spoilage.

Manufacturer: Cal Western Screen Co., Stockton, Calif.

Mail Addressing System

Stencils, plates, ink, and ribbon are eliminated in a new addressing system that uses hectograph principles to reproduce addresses for direct mail promotion. Addresses are typed on master slips, using special carbon paper, and the slips are then inserted in 3x5 card holders. The card holders are run through a special machine for addressing and can be kept in standard files when not in use. Follow-up information and other data relating to any address can be noted on the card holder containing each master slip.

Manufacturer: Master Addresser Co., 6500 W. Lake St., Minneapolis 16.

Automatic Wicket Dryer

An automatic wicket dryer just introduced for silk screen work is designed to boost production and save time and working space. Called the M & M wicket dryer, it carries printed sheets in a near-vertical position on a conveyor. The manufacturer says the vertical position of the sheets makes for faster drying, since solvent can leave the sheets quicker than when they are placed in horizontal racks.

The variable speed drive of the unit is adjustable to handle up to 1,500 sheets per hour. Corrosion-proof, tinned wire wickets are operated by a positive gear-and-chain drive. No V-belts are used in the machine. Four models are available to handle sheet sizes from 19x28 to 36x 52. The machines are furnished in any length, depending on the drying requirements of a given installation.

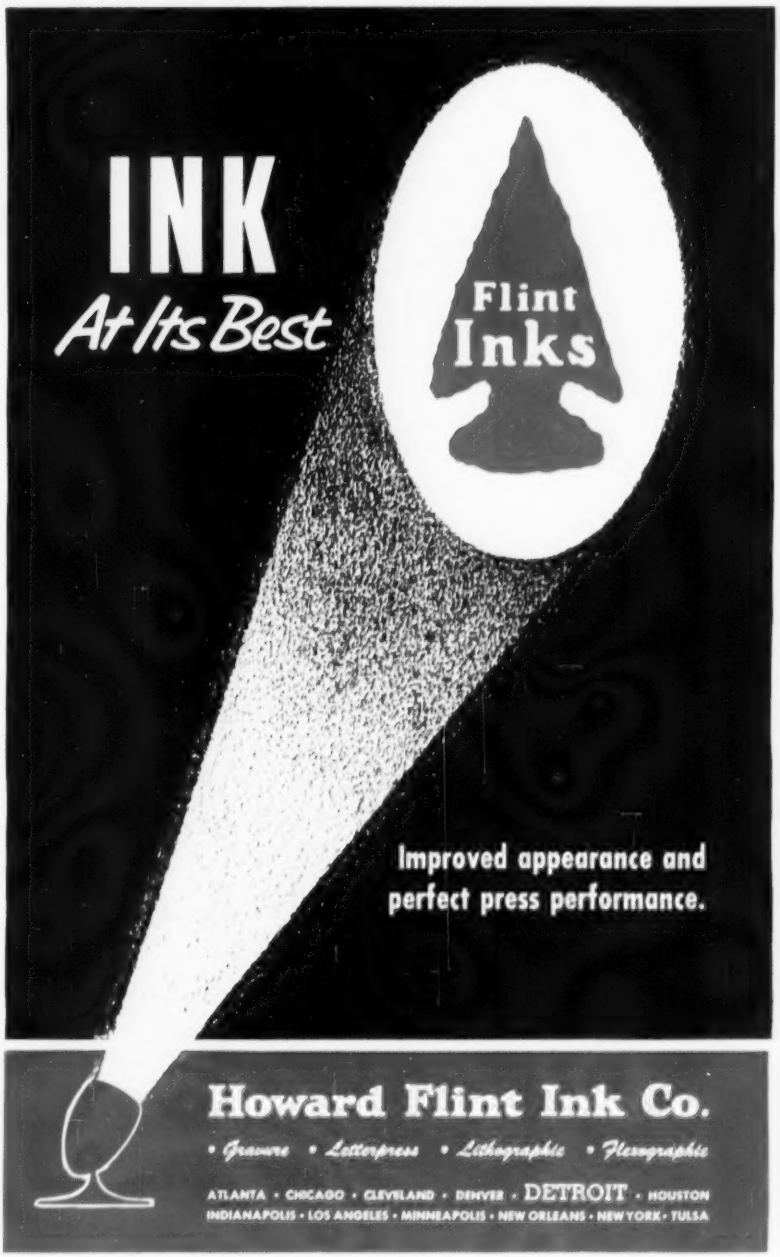
Manufacturer: M & M Research Engineering Co., 4722 N. 27th St., Milwaukee 16, Wis.

New Plastic-Type Flux

A plastic type of flux has been introduced for reclaiming more of the type metal commonly lost in the dross that forms on crucibles. Called Savaloy, the flux ignites when mixed with the dross, raising the temperature and causing particles of metal to drop back into the melt.

A 4½-inch stick of Savaloy is said to be large enough to treat 2,000 pounds of metal. It can also be applied to mouthpieces, pump bodies, plungers, flat stereotype molds, and other working parts where metal tends to stick and build up.

Manufacturer: Federated Metals Div., American Smelting & Refining Co., 120 Broadway, New York 5.

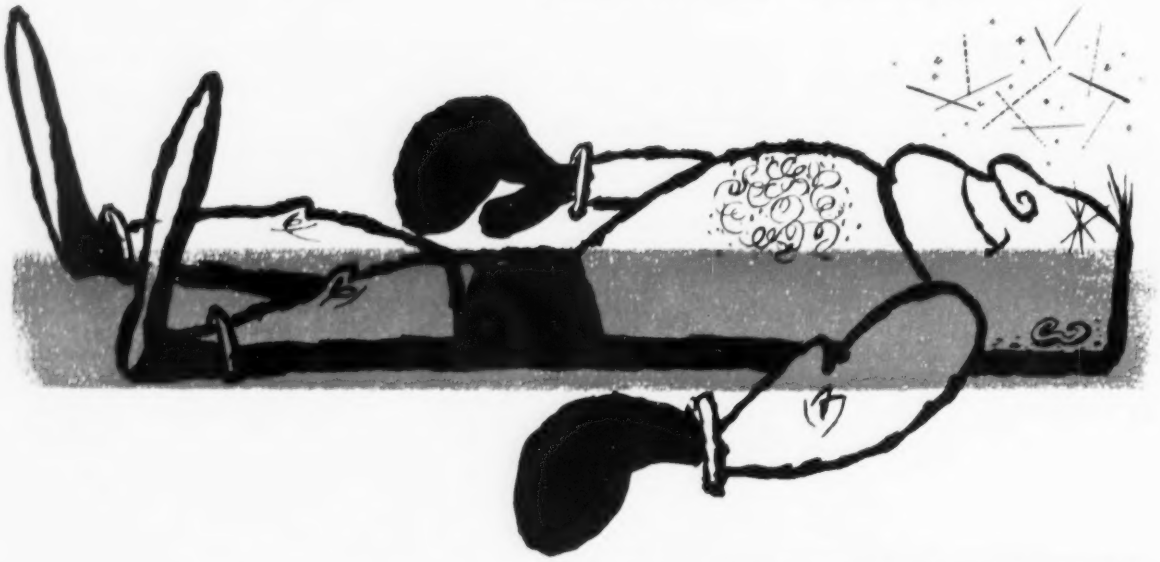


LAYS FLAT on the skids...

in the feeders...

on the presses...

and in the bindery.



Fox River cotton papers

handle easily. Their smooth flow through your shop eliminates costly "lost" time.

FOX RIVER COTTON PAPERS

Appleton, Wisconsin

Compact collator will handle wide range of stock

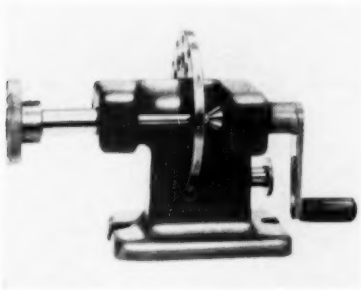
Small Collator Is Versatile

Designed for compactness and simplicity, a new eight-station collator is said to be capable of handling stock in weights ranging from light manifold to heavy ledger. Called the Model 85 Cummington collator, the machine has all controls and loading and delivery stations on one side and end, so it can be set in a corner if necessary. It occupies floor space of only 31x63 inches.

Down time is reduced by shuttle-type loaders that can be changed without stopping the machine. The self-adjusting feed system has double suction-cup pickups. Elimination of grippers and feed rolls means that the machine can handle carbon paper forms without smearing.

Quiet in operation, the Model 85 collator has a 115-volt a.c. motor.

Manufacturer: Cummington Corp., 620 Commonwealth Ave., Boston 15.



Sharpener keeps proper bevel on hollow drills

Sharpener for Hollow Drills

A new precision hollow drill sharpener, designed to eliminate drill breakage caused by improper sharpening, is a bench tool that takes drills from 1/8-inch to 1/2-inch. Sharpening is done by setting the drill size on a dial graduated in 1/32-inch steps, inserting the drill, and turning the handle.

The manufacturer points out that proper sharpening by other methods depends on the operator's skill in maintaining the correct bevel on the cutting edge. The new unit eliminates human error by holding the drill in correct alignment.

Manufacturer: E. P. Lawson Co., 426 W. 33rd St., New York 1.

Blanket and Roller Cleaner

A rubber roller and blanket cleaner for offset work has been formulated to pick up all moisture as it cleans. Called Scata-1-Step solution, the preparation absorbs and holds moisture by emulsification, leaving blankets and rollers dry. The manufacturer says the solution will do a complete cleaning job in only one application, reducing the time required to change colors by as much as 50 per cent. Scata-1-Step is available in quart, gallon, and five-gallon cans and in drums.

Manufacturer: Magnet Litho Supply Co., 262 Mott St., New York 12.

Compact Process Camera

A compact but versatile process camera just introduced will produce negatives up to 14x17 inches and enlarge as much as six times. Occupying about as much room as a standard filing cabinet, the camera can be used vertically on a stand or dismounted for use on a table. It is finished in natural birch and has a 1x2-inch aluminum track and brass rack-and-pinion. A special device permits absolute locking in fine focus. The camera is furnished complete with stand, combination photographic back, plate glass for tracing, and lens board.

Manufacturer: A. A. Bullock Co., Madison, Wis.

Plastic Coating Compounds

The new Kylon series of vinyl latex and plastisol coating compounds is now available for paper and paperboard converters. The Kylon series consists of high-solids materials in a wide range of colors and physical properties. Permanently flexible, grease- and water-resistant, and non-toxic, the compounds are used to produce protective and decorative effects.

Manufacturer: Polymer Dispersions Co., 29 Grove Ave., Staten Island 2, N. Y.

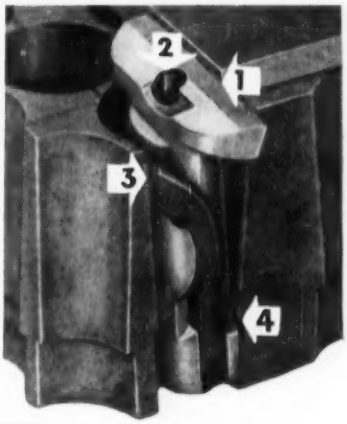
Blatchford Catch Anchors Plates Tight ... *prevents slippage during press runs*

1. Hold-down action of beveled jaw clamps plate edge to Base.

2. Key-operated screw locks Catch jaw tight against plate.

3. Forged steel yoke, bearing against *top* of hole, directly opposes pressure on jaw, locks Catch (and plate) to Base.

4. Toe of Catch hooks under ledge in hole . . . prevents work-ups.



Blatchford Accessories

1. Two special Catches . . . a ratchet Catch for fast book-work . . . a spring Catch for use on drilled rotary cylinders.

2. Quick-adjustment screw-locking side-guide markers.

3. Bumpers* .943" high to prevent offset or sticking in carton work.

4. Register cutting die holds sheet while laying and registering plates.

5. Round cutting dies 1/4" and 3/8" (.918 high).

6. Scoring, cutting, and perforating rules (with guards) up to 30" long.

7. Specially designed shifter moves largest plates with ease and security.

**Bumpers and markers also made with numbered and lettered heads.*

The Blatchford Plate Mounting System is engineered to save you time and money in all pressroom operations. Write for new booklet.

BLATCHFORD DIVISION • NATIONAL LEAD COMPANY • Atlanta, Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern U. S. and New England: E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.

Blatchford Base

Magnesium or Standard Metal

Cut Washup Down-Time

A new one-solution press wash, said to reduce press down-time by two-thirds, is now available for offset pressmen. On any press equipped with an automatic washer, the solution, called Squeaky-Kleen, is applied to the ductor roller and allowed to run through the press until all ink is removed. Then clear water is applied and allowed to run through the press until the rollers are so clean they squeak.

Blankets are washed by hand in the usual manner, first using a cloth soaked with Squeaky-Kleen, then a cloth soaked with water.

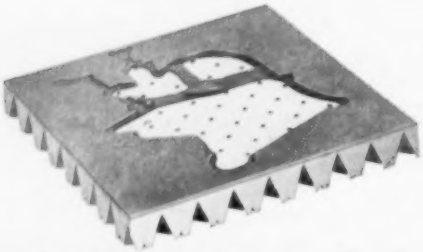
The solution is also said to restore blanket and roller finish without the need for pumice, and it eliminates the need for periodic lye baths. It is not recommended for use on gelatin rollers. Squeaky-Kleen is sold in one- and five-gallon cans and 55-gallon drums.

Manufacturer: Sun Supply Co. Div., Sun Chemical Corp., Long Island City, N. Y.

Additional Shaver Features

Monomelt Co. has announced the addition of a vacuum disposal unit and a heavy duty hold-down assembly to its hydraulic stereo shaver. These additions, according to the company, make the shaver an unusually complete and compact unit. The Monomelt Hydraulic has a variable speed drive, fast return, micrometer-controlled table, and one-piece cast iron base. The new hold-down assembly is the 19-finger spring tension type. The shaver has a table capacity of 17½x22½ inches.

Manufacturer: Monomelt Co., 1611 N. E. Polk St., Minneapolis.



LITE-BASE *is a permanently stable mounting material which can be cast at low cost in any plant from type metal. It will not shrink—warp or compress under printing and molding pressure and can be accurately planed to within half-thousandths. Also, it can be remelted time and again.*

Greater Precision — Greater Letterpress

***Elimination of Wood* in Forms is the first Step**

Below is a list of photoengravers, electrotypers, printers and typesetters who are equipped to supply plates mounted on Vandercook "Lite-Base":

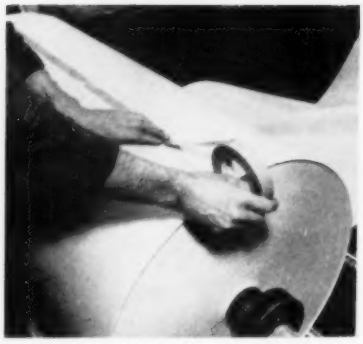
Art Engraving Company, *Houston, Texas*
Blundell Bros. Ltd., *Wellington, New Zealand*
Bomac Engravers Ltd., *Toronto, Canada*
Brown & Hartman Company, *Tulsa, Okla.*
Bryan Brandenburg Company, *Los Angeles*
William Byrd Press, Inc., *Richmond, Va.*
Cocks-Clark Engraving Co., *Denver, Colo.*
The Davidson Company, *St. Joseph, Mich.*
Dean's Printplate Service (Pty) Ltd. *Durban, So. Africa*
Dept. of Public Printing and Stationery, *Ottawa, Canada*
R. R. Donnelley & Sons Co., *Chicago, Ill.*
The William Feather Co., *Cleveland, Ohio*
Vincent B. Fuller, *Philadelphia, Pa.*
W. S. Gilkey Printing Co., *Cleveland, Ohio*
Hart Publications, Inc., *Long Prairie, Minn.*
Herald-Review, *Grand Rapids, Minn.*
F. J. Heer Printing Co., *Columbus, Ohio*
Jersey City Printing Co., *Jersey City, N.J.*
Kable Printing Company, *Mt. Morris, Ill.*
Claire J. Mahoney, *Kalamazoo, Mich.*
Peter F. Mallon, Inc., *Long Island City, N.Y.*
The Morgan Company, *Tulsa, Oklahoma*
New Mexico Engraving Company, *Albuquerque, New Mexico*
New Orleans Engraving & Electrotype Co., *New Orleans, Louisiana*
Parker Art Printing Association, *Coral Gables, Fla.*
D. W. Paterson Co. Pty., Ltd., *Melbourne, Australia*
Popular Mechanics Company, *Chicago, Ill.*
Potomac Electrotype Company, Inc., *Washington, D. C.*
A. H. Pugh Printing Co., *Cincinnati, Ohio*
Sleeper Publications, Inc., *Mount Holly, N.J.*
Southwestern Engraving Co., *Dallas, Texas*
Walker Engraving Co. of Rochester, Inc. *Rochester, New York*
Walker Engraving Corp., *San Francisco, California*
Western Printing & Lithographing Co., *Racine, Wis.*
Williams Press, Inc., *Albany, New York*

These Schools Have Complete "Lite-Base" Installations
Carnegie Institute of Technology, *Pittsburgh, Pennsylvania*
Rochester Institute of Technology, *Rochester, New York*
Technical Trade School, *Pressmen's Home, Tennessee*

VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory
3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100
Eastern Office & Demonstration Room
323 E. 44th St., New York 17, N.Y. Phone: MUrray Hill 4-4197
Western Office
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUnkirk 8-9931

VANDERCOOK *Minimum Makeready System*



New splicing tape is fully reclaimable as scrap

Repulpable Splicing Tape

A new pressure-sensitive splicing tape has the double advantage of being completely repulpable and resistant to heat. Designed to meet the need for a splicing material that could be reclaimed with scrap, the new tape is said to be completely dispersible in water or alkali with the usual mechanical reclaiming treatments.

Printers will benefit, according to the manufacturer, because the new tape will enable them to return scrap that is free of insoluble materials and thus commands top scrap prices.

The tape, Scotch brand repulpable splicing tape No. 405, is a 3-mil tissue coated on both sides with a water-soluble adhesive. The adhesive is tinted green for visibility. In addition to being repulpable, the tape is capable of forming splices that will withstand indefinitely temperatures like those used in heat-set printing.

No. 405 tape is available through paper distributors on 36-yard rolls.

Manufacturer: Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6.

Workup Master in Production

The Lajacs Co. has announced it is now in quantity production on the Workup Master, a device for knurling leads and slugs to prevent workups on the press.

First mentioned in THE INLAND PRINTER, May, 1953, the Workup Master is a bench tool that produces a knurled pattern on the sides of leads and slugs run through it. A few of these slugs inserted in a form with the knurled edge down will produce a downward pressure when the form is locked, eliminating sponginess and workups. Two models of the Workup Master are available. Model 206 will handle leads and slugs from two to six points thick, and Model 618 will knurl slugs up to 18 points thick.

Manufacturer: The Lajacs Co., Box 909, Richfield Station, Minneapolis 23.

Easier Envelope Stuffing

Hand and machine stuffing of window envelopes often is difficult when inserts snag on the edge of the window patch. This trouble is said to be eliminated with a new line of Standard envelopes that have edge-gummed patches. A thin film of gum placed on the edge of the patch holds it securely.

Manufacturer: Standard Envelope Mfg. Co., 1600 E. 30th St., Cleveland 14.

Light table is designed for the small offset shop

Small Offset Light Table

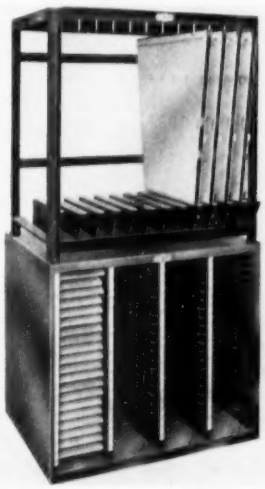
A light table with an attached developing table top has been introduced for shops operating small offset equipment. Designed for opaquing, stripping, layout, checking, and finishing of plates, the table is available in two sizes. The LT-23 floor model measures 25x30 inches and has a 23x23 developing table top hinged at its right side. The portable model LT-18 measures 18x20. Both models are equipped with calibrated straight-edges.

Manufacturer: NuArc Co., 824 S. Western Ave., Chicago 12.

Double-Width Roll Clamp

Paper roll handling capacity can be doubled with a truck attachment just announced. The new roll clamp, fitted with special articulated arms, can pick up, transport, and stack two paper rolls at once. The arms, which operate through a range of 33 to 80 inches, are designed to exert a backward pressure that prevents a pair of rolls from spinning out and away from the clamp.

Manufacturer: Yale & Towne Mfg. Co., Materials Handling Div., 11000 Roosevelt Blvd., Philadelphia 15.



One unit in a new line of racks for Linotype and Intertype machines is shown above mounted on special galley cabinet that keeps magazines at convenient handling height. Racks are made by Foster Mfg. Co., 210 N. Broad St., Philadelphia

Double Pasting Machine

A new bindery machine has been developed to apply a uniform film of paste to both end sheets of sewed books prior to casing-in. Called the Wolk double pasting machine, the device has a set of electrically controlled prepasting rollers that assures satisfactory penetration of super and joint on all rounded-and-backed work. A single adjustment sets the opening between the paste rollers. The spring-loaded roller carriage automatically compensates for variations in thickness.

Two models are available for handling books up to 13¼ or 17¼ inches from head to tail. Either model will take books up to 3½ inches thick, and both can be furnished with short or extended conveyor delivery.

Distributor: Gane Bros. & Lane, Inc., 480 Canal St., New York 13.

Strong Table-Top Covering

Although developed mainly for use in chemical laboratories, a new table-top material is said to have advantages for printing plant use. Called Colorlith, it is a mixture of Portland cement and asbestos fibers, formed into sheets under high pressure. The 48x96-inch sheets are made in six thicknesses from ¼-inch to 1¼-inches, in either gray or brown.

The surface can be polished to a high degree of smoothness, but it retains a soft-textured appearance that prevents glare. No protective coating is needed. The material has high tensile and compressive strengths, and it can be fabricated with regular metal-working tools. The manufacturer has prepared a four-page brochure describing Colorlith.

Manufacturer: Johns-Manville, 22 E. 40th St., New York 16.

S&V Inks

economy with quality

In printing inks, the best economy results from the finest quality . . . and S&V inks prove this truth every day in actual press operations. Printers from coast to coast report that S&V inks go further, give them many more impressions per pound. And while they benefit from this economy, they also enjoy the double satisfaction of achieving outstanding results on every finished job! There's no substitute for S&V's high quality . . . just as there's no substitute for the years of research and rigid production control that underlie S&V's success in producing the finest printing inks for every surface and every purpose. Try S&V inks today, and see!

Sinclair and Valentine Co.

Main Office & Factory: 611 West 129th St., N. Y. 27, N. Y.

OVER 35 BRANCHES PROVIDE SERVICE FROM COAST TO COAST

Silk Screen Complements Letterpress and Offset

(Concluded from page 47)

the paint and cosmetic industry. This firm, too, has found that a well planned and attentively managed screen department is an asset worth having in the printing business.

In Texas, one of my friends, who was originally in the printing business, added a screen department several years ago. He specialized in nothing in particular but in good quality and fast service in general. Not so long ago, I was told by him that the tail had begun to wag the dog. Silk screen had become almost as important to them as the old established printing business itself.

I could add many cases of similar nature, but I want to mention three more fields where silk screen has attained real importance and has become an essential part of the production process. These three fields are decalcomanias, greeting cards, and college annuals.

The decalcomania industry was the first of all branches in the printing industry to recognize the potentialities of silk screen. It was also the first of all fields to use mechanical screen printing on a big scale.

At a time when comparatively few people knew about silk screen at all, at a time when still fewer considered silk screen a real part of the graphic arts, at a time when even these few did not dream of mechanical screen printing, many silk screen presses were running full blast and with success on many types of jobs in the decal industry.

This industry has pioneered silk screen mechanization and is even today one of the most important markets for screen printing equipment. In the decal industry, silk screen has certainly become a most essential process. It is bound to gain in importance as it becomes more highly developed in the future.

The greeting card industry, too, has taken avidly to silk screen. Here the process is used in two different functions. One needs no further explanation; it is that of printing proper. Jobs that can be better and more effectively produced in silk screen are done that way. Silk screen is simply one of several printing processes available.

The other use of silk screen is not as a printing medium but for decorative purposes. This application is based on silk screen's ability to deposit very thick layers of ink, or—in this specific case—glue or varnish. These serve as adhesives for flock, beads, sequins, and other materials used in embellishing the final product. In the greeting card industry, silk screen has been accepted as an equal among the other printing processes.

The college annual field is only one example for the many uses that silk screen finds in the book manufacturing business. Here, the attraction lies in another feature of the silk screen personality. The high build-up, the semi-embossed effect, as well as the strong gloss and excellent durability of silk screen enamel prints, are the reasons why the process is so much in demand in this field.

Even though the individual runs may be small, the total number of college annuals done in silk screen is very impressive. It is high in the hundred thousands in individual plants and possibly in the millions nationally.

These few examples show that silk screen has become an important part of many operations in the printing industry. Subsequent articles will tell what can reasonably be expected from the process, how its pitfalls can be avoided, and how silk screen can be used in expanding the scope of a printing business.

• In 1534 Francis I of France prohibited printing under penalty of hanging. He later changed his mind and started the Royal Library in which a copy of every printed book was to be filed—the first arrangement of this kind to be made.

Get better, more profitable printing—with BALDWIN equipment!

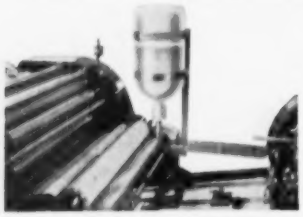
BALDWIN INK AGITATORS

—Continuous traveling rotating cone keeps ink against fountain roller, uniform on the job in mill condition. Cone is simple to remove and clean. Separate motor drive. Applicable to almost any offset or letterpress fountain.

Any Press is a Better Press —With Baldwin Equipment

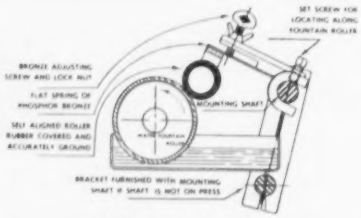
The Baldwin line of expertly engineered press equipment has been designed to increase press efficiency and production uniformity with minimum maintenance and expense. For complete details of any item, please send make, model and sizes of your presses.

All Baldwin equipment sold on 30 day free trial.



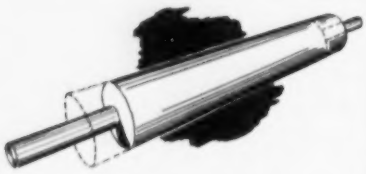
BALDWIN WATER LEVELS

—Automatically maintain constant fountain solution level, stabilize fountain setting, save pressman's time. Unbreakable polyethylene container has automatic non-spill valve — keeps solution supply visible.



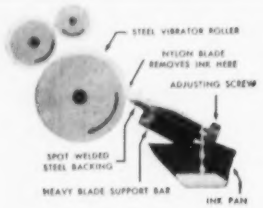
BALDWIN WATER STOPS

—Make moisture control easy and positive, end flood and dry-up problems, eliminate frequent hand settings. Fully adjustable to all requirements, easily installed. 2 to 10 inch sizes, longer on special order.



BALDWIN VIBRATING ROLLERS

—Improve ink and water distribution to reduce "layout ghosts" on offset and letterpress presses. Standard stroke, 3 to 6 inches—longer on special order. Diameters to fit small spaces.



BALDWIN PRESS WASHERS

—Give fast, clean washups automatically, without ink roller removal. Adjustable nylon blade guaranteed six months, easily replaceable. For offset and letterpress.

Manufacturers of:

BALDWIN INK FOUNTAIN AGITATORS • BALDWIN VIBRATING ROLLERS
BALDWIN PRESS WASHERS • BALDWIN WATER STOPS • BALDWIN WATER FOUNTAIN LEVELS

William Gegenheimer Company, Inc.

80 Roebling Street • Brooklyn 11, New York

Fetter Solves Problems Of Production Control

(Concluded from page 43)

Maybe you can make your layout so that it can be folded two- or four-up and slit on the folder in one operation.

Or suppose we have a job that is partly offset and partly letterpress. Both parts are to be combined in the bindery. The litho department completes its part one week, but the letterpress department doesn't get around to the job until the following week. This means the lithographed portion stays in the bindery for a week waiting for the letterpress work. When a job sits, waiting for the next operation, you can bet your bottom dollar it's costing you money. If, when I walk through the shop to see how things are going, I see a job just sitting around, I know we're losing part of our profits for the month.

This brings us to the third reason for production control: strengthening production management. Probably the greatest element of strength that any production manager can have is knowledge of and confidence in his performance.

We have already seen that daily records give him information on shipments. However, there are other aspects of the production job which are subject to control. These are labor, materials, and the supplies used.

In our shop, we use IBM equipment for our accounting. Reports are prepared each day showing both chargeable and nonchargeable time. Moreover, the latter is broken down into many different classifications, such as no work, waiting, repairs, and clean-up. These reports also include the production of each machine.

As a result, we are able to check on anything which is out of line while the situation is still fresh in everyone's memory. The object is to reduce wasted time, and these labor reports help by giving production management the record.

Our stock records are maintained on IBM also. As a result of having usage figures and profit figures on paper, we are now changing the whole setup of our paper inventory. Supplies of all kinds are being controlled better through utilization of information furnished by our IBM department.

We can see that the production control process goes into many phases, each a topic in itself. We have already found that production control gives us three important benefits:

Customer relations are improved because we can give the customer what he wants, when he wants it.

Costs are cut and work flow is smoothed out through more complete planning, scheduling, and follow-up.

Production management is strengthened by providing it with adequate information on the production process.

Offer Six-Week Printing Program At Carnegie Tech Summer School

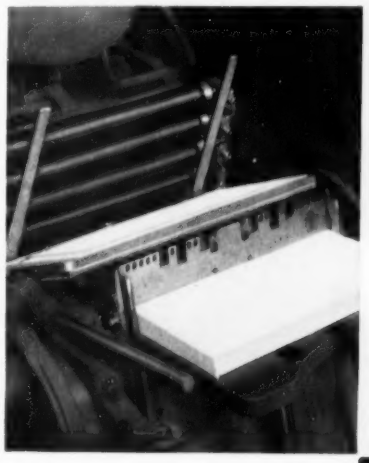
Carnegie Institute of Technology has announced a six-week program of summer school courses that will cover all phases of printing.

Conducted by the Carnegie School of Printing Management in Pittsburgh, the courses will run from June 27 to Aug. 6. The summer program offers courses comparable to those given during the regular academic year. Individual courses in planning, design, estimating, cost accounting, and management will be available, as well as skill-development courses in typography, presswork, and photolithography.

Kenneth R. Burchard, assistant dean of the School of Printing Management, said recently that new equipment currently being installed at the school will be ready for use during the summer session.

The new facilities include an Intertype Fotosetter, a Linotype Blue Streak Comet equipped for high-speed TTS operation, and new offset platemaking equipment.

Details about the summer program can be obtained from the Director of Summer Sessions, Carnegie Institute of Technology, Pittsburgh 13.



THE C&P NEW

Craftsman

WITH SIDE DELIVERY

10 X 15 12 X 18

PROVIDES SPEEDY MAKE-READY

With feed and delivery bars removed, platen and form on the NEW CRAFTSMAN are completely accessible. Sheet is positioned, gauge pins are set and overlays hung with greatest facility. Extension grippers, strings, friskets, etc. can be used whenever needed. Grippers may be moved to any position along bottom of platen.

But speedy make-ready is but one of the scores of features that make for profitable printing with the NEW CRAFTSMAN. Other outstanding features include:

NEW SIDE DELIVERY

14-INCH CAPACITY, both feed and delivery

PRINTS ONION SKIN TO 12-PLY BOARD

REGISTERS TO LEFT OR RIGHT

DUAL IMPRESSION CONTROLS

INCREASED SPEED—10 x 15 up to 4500
12 x 18 up to 4000

EXTRA LARGE SHEET SIZE

PRINTS 2-UP TO REGISTER

TIME PROVED INK DISTRIBUTION

FOUR FORM ROLLERS—TWO VIBRATORS

HAND-FEEDING PRACTICABLE

THE NEW *Craftsman*

has over 100 detailed refinements in operation and construction features. Write us for description.

THE

CHANDLER & PRICE

COMPANY

6000 CARNEGIE AVE. • CLEVELAND 3, OHIO

Builders of Printing Machinery for Nearly Three Quarters of a Century

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

New Litho Ink Sampler

A plastic-bound swatch book showing 25 Quickset litho ink colors is being distributed by Van Son Holland Ink Corp. of America. Printed in Holland, the book is designed as a complete sampler for the Quickset line, which is formulated to dry on contact and permit immediate backup. Copies of the sampler can be obtained by writing Van Son Holland Ink Corp. of America, Mineola, N. Y.

Showing of Rules and Borders

A specimen rule chart offered for reference use in the composing room shows a wide selection of rules and decorative borders. Published by Baltimore Type Founders, 15 S. Frederick St., Baltimore 2, the 12x18-inch chart shows a variety of rules available on two-, three-, and six-point bodies, as well as borders cast on three body sizes.

Meticulous craftsmen will find many outstanding features of interest in this demonstrator kit.

Biggest aid to printers in many a moon . . .

This kit should be in your files. Actual samples of "flat-as-a-pancake" gummed papers give you a visual demonstration of their printing qualities in both letterpress and lithography. You will also find a *Gumming Selector and Printing Surfaces Specifier* in the kit. Used in combination with the actual samples, you will have the most complete guide to the efficient and effective use of gummed paper yet devised. A request on your letterhead will bring it without obligation. Ask for kit P-355

flat-as-a-pancake gummed papers

The Brown-Bridge Mills, Inc., Troy, Ohio

NEW YORK, 6 East 45th St. • **CHICAGO,** 608 S. Dearborn • **PHILADELPHIA,** 234 Belmont Ave., Bala-Cynwyd, Pa. • **ST. LOUIS,** 4378 Lindell Blvd. **FT. WORTH,** 2737 Tillar • **SAN FRANCISCO,** 420 Market St.

Latex Paper Stock Samples

Sorg Paper Co. has produced a spiral-bound book that holds comprehensive samples of its new stock, Tensalex (technical details on this stock are given on page 83). Included in the book are samples of all the standard basis weights, both single- and doubled-coated, as well as examples of line and halftone work printed by letterpress and offset. The text tells how the stock was developed and suggests many applications for it. A center spread—one half printed letterpress and the other half offset—shows examples of 100-, 110-, and 120-screen halftones printed in one and two colors.

Copies of the book are available from Sorg Paper Co., Middletown, Ohio.

Camera Exposure Calculator

Engravers and offset platemakers are offered a new exposure calculator designed to speed camera operations. Once a standard time of exposure for "same-size" copy has been established, the calculator permits the operator to determine easily the lens opening required for various enlargements or reductions. Die-cut windows in the face of the calculator show the correct "f" values for line work, magenta screen halftones, three-stop halftones and flash, and two-stop halftones and flash.

The calculator can be obtained free of charge by writing on company letterhead to the Di-Noc Co., 1700 London Road, Cleveland 12.

Reditype Makeup Described

Davidson Corp., 29 Ryerson St., Brooklyn 5, N. Y., has produced a 12-page booklet that gives complete details about Reditype, a cold-type composition method introduced recently by the company.

Included in the book are samples of all Linotype faces currently available in Reditype mats. Question-and-answer technique in the text tells the advantages of the system, and photos show how the type is set to fit layouts.

Catalog of Shading Materials

A comprehensive 110-page catalog of artists' shading materials has just been published by the Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10. Shown in the book is a wide variety of shading sheets, paste-up type, and chemically-treated drawing papers that produce shading effects.

Almost 300 patterns of Craf-Tone shading sheets are illustrated, and over 275 faces and sizes of Craf-Type are shown. Also included are sample showings of patterns available in Singletone and Doubletone drawing paper, as well as 59 screens available in black-and-white top sheet shading films used to produce special effects on art work.

Plant Truck Catalog

A wide range of materials handling trucks for printing plant use is described in a 64-page catalog just issued by Hamilton Caster & Mfg. Co. The book—Catalog No. 100—illustrates and describes

what's in a name?... *EVERYTHING!*

SHAKESPEARE

OH

ORIGINAL HEIDELBERG

...means the most
superior press and service
in the world,
and, despite Shakespeare,
a printing press
by any other name
is **NOT** *as good.*

ORIGINAL HEIDELBERG.

the best thing next to a printer

main distributors of
Schnellpressenfabrik, A. G. Heidelberg

HEIDELBERG WESTERN SALES CO.
118 E. 12th St., Los Angeles 15, Calif.

HEIDELBERG EASTERN, INC.
45-45 Thirty-Ninth Street, Long Island City 4, N.Y.

HEIDELBERG SOUTHERN SALES CO.
120 No. Sampson St., Houston 3, Texas

HEIDELBERG SALES & SERVICE
Los Angeles 15, Calif.; Columbus 15, Ohio;
Chicago 16, Ill.; Kansas City 6, Mo.;
Minneapolis 15, Minn.; Salt Lake City, Utah;
Denver 2, Colo.; Atlanta 5, Ga.; Portland, Ore.
San Francisco 3, Calif.; Seattle, Wash.

platform and two-wheeled hand trucks, shelf and tray trucks, skids, and dollies for a variety of uses. Full technical data and specifications are included, together with a special section showing accessories. Copies of the catalog can be obtained from the company at 1700 Dixie Highway, Hamilton, Ohio.

Motor Purchasing Information

A 28-page catalog of buying information on a.c. motors—Bulletin GEC-1026—has been published by General Electric Co., Schnectady 5, N. Y. The bulletin contains complete purchasing information on standard fractional and integral horsepower motors in most general use. Information on all motors includes photos, ratings, book prices, dimensions, and other essential data.

Comprehensive Stock Samples

S. D. Warren Co. has prepared a book showing halftone and line reproduction on a wide range of its printing papers. Each 9x12 page in the spiral-bound book is a different type and weight of stock. Two sections show halftone reproduction in black-and-white and color by letterpress and lithography, and another section shows offset and letterpress examples on label papers. The final part of the book shows a variety of specialty papers ranging from 18-point coated card to 30-pound Bible paper.

Copies are available from Warren dealers or from S. D. Warren Co., 89 Broad St., Boston 1.

'Monticello' Specimen Folder

A new specimen folder showing the complete range of sizes of Monticello has just been printed by Mergenthaler Linotype Co. The folder shows all sizes of the type from 7- through 14-point.

Monticello is a recutting of what has been called "one of the great type faces of all time"—Roman No. 1, cast about 1796 in Philadelphia by Binny & Ronaldson. It is classified as a transitional design.

Monticello is said to reproduce equally well by letterpress or offset. Its first significant use is in the 50-volume work, *The Papers of Thomas Jefferson*, published by the Princeton University Press.

Copies of the specimen folder may be obtained from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y.

New Photographic Data Book

Eastman Kodak Co. has published a new edition, extensively revised, of its data book, "Kodak Graphic Arts Films and Plates." An important change in the book is new speed indexes for each film and plate listed. The new indexes are compensated for the ultraviolet absorption of average process lenses.

Other new features include a glossary of terms used in the book and a photo material selector that shows quickly which films, plates, or paper are recommended for a particular job.

The publication is available through Kodak dealers at 75 cents per copy.

Truck Leasing Advantages

A four-page folder just released by Elwell-Parker Electric Co. contains an informative analysis of the pros and cons of leasing industrial trucks. Topics covered in the folder include effects of leasing on working capital; tax considerations; write-offs in big profit years; the lease as a hedge against inflation; and short-term requirements.

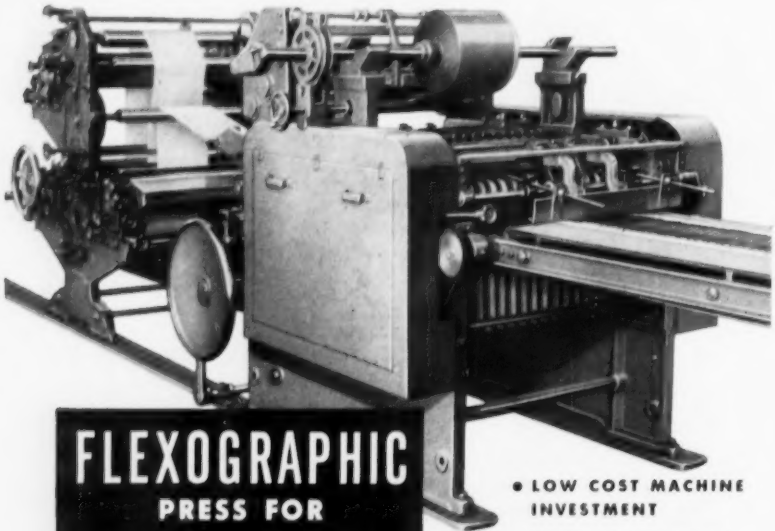
Copies of the folder can be obtained from the company at 4205 St. Clair Ave., Cleveland 3.

Photo Processing Equipment

A 16-page catalog of photographic processing equipment has been issued for offset platemakers and engravers. The catalog features a complete line of stainless steel sinks, trays, tanks, and benches. Both stock and custom-built units are available. Copies of the catalog can be obtained from P & H Sales Corp., 5650 N. Western Ave., Chicago 45, Ill.

New Coated Stock Sampler

The Champion Paper and Fibre Co., Hamilton, Ohio, has issued a folder that shows color printing results on a new quality of Refold Enamel. Advantages claimed for this stock are sparkling finish, flat surface, and bright color effects.



FLEXOGRAPHIC
PRESS FOR
COMMERCIAL PRINTERS

• LOW COST MACHINE INVESTMENT
• HIGH SPEED, CONTINUOUS FEED OPERATION
• EXCELLENT COLOR REGISTER

CHECK THESE FEATURES

✓ Hairline register original and duplicate sheets
✓ Quick job change-over, no press make-ready time
✓ Interchangeable cylinder sizes
✓ 30" press prints all basic sizes (8½ x 11, 5 x 9, 9 x 12, 19 x 24, 24 x 38 etc.)
✓ Sidewise and spherical register . . . while press is in operation
✓ Prints one to six colors, two sides at same time

Write for complete information.

New York • 55 West 42nd St.

Ideal for economical production of multiple form printing — sheeting — coliating

New printing jobs and profits are yours with modern, low cost, Hudson-Sharp FLEXOGRAPHIC equipment. On this press and sheeter unit you can produce single and multiple business forms, including carbon paper inserts in a single "once through" operation. Prints on one or both sides of sheet in from one to six colors—at exceptionally high speeds! FLEXOGRAPHIC printing offers ease and quickness of job changeover, lower operating costs, larger ink savings, compact job (plate) storage, excellent register control and better quality reproduction — with lower capital investment. Press and sheeter unit shown also includes numbering, perforating, slitting and folding devices. A money-maker on letterheads, transparent film label printing and publishing, too.

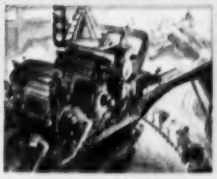
HUDSON-SHARP
MACHINE CO • GREEN BAY • WIS
Manufacturers of
Printers, Embossers, Folders, Interfolders, Waxers, Laminators, Wrapping Machines, Core Winders, Packaging Presses, Crepers and Napkins, Toilet Tissue and Paper Towel Units.

Prints two sides at one time!

"Partners in Productive Advertising" has been incorporated!

As an advertising campaign, "Partners in Productive Advertising" produced, we honestly believe, more requests for reprints than any paper campaign in paper history. As a collection, in book form, "Partners" has lost none of its charm, none of its high interest for people in the advertising and graphic arts fields.

In answer to the many letters asking for this collection, may we say, "It's ready for you . . . as soon as we know who you are!" May we send you a copy—free?



Original illustrations, you'll recall, by Al Dorne, Al Parker, Austin Briggs, John Atherton, Harold Von Schmidt, Peter Helck, Robert Fawcett, Steve Dohanos, faculty members of the Famous Artists Course, Westport, Conn.

Write
on your letterhead

Howard Paper Mills, Inc.

MAXWELL PAPER COMPANY DIVISION,
FRANKLIN, OHIO

EVERY COVER PAPER JOB THAT CALLS FOR DIE-CUTTING CALLS FOR

Buckeye Cover

THAT'S because of the durability and the printability of this famous cover stock, made of rags and finest purified wood pulp. Its toughness assures sharp die-cuts with edges that will stay sharp, even with rough handling.

This clever mailing piece, designed by The S. A. Levyne Company, Baltimore, agency for Recipe Foods, Inc., is another good example of the unbeatable combination of Buckeye Cover and fine printing craftsmanship.

Vinmar Lithographing Company, of Baltimore, Md., chose double thick Buckeye Cover, White, Antique finish, for this job. The printing is by offset lithography in two colors—black and orange.

In specifying Buckeye Cover for your mailing piece, folder or catalogue, you can choose from standard white, the dramatic new Hi-White and 14 beautiful, clear colors, 4 weights, 9 finishes.

You can depend upon the printability of Buckeye Cover by any method—letterpress, silk screen, offset, gravure. THE BECKETT PAPER CO. *Makers of Good Paper in Hamilton, Ohio, since 1848.*

DO YOU KNOW THAT...

WILLIAM P. GLEASON of Colonial Press, New York, was the winner of this year's Service to Industry award presented by the Navigators club. He was honored for his contributions to progress in the graphic arts and his participation in "after hours" groups.

BROCK & RANKIN, Chicago bookbinding firm, after 56 years in one location, moved recently into a modern plant at 4501 W. 16th St.

R. R. DONNELLEY & SONS CO., Chicago, admitted 156 new members to its 25-Year Club at the club's 12th annual dinner April 16. The club's roster now lists 962 members.

EDWARD BEZARK has been named to the newly created position of director of service by Masterpiece Studios, Chicago greeting card manufacturer.

Edward Bezark

Donald T. Sutte

DONALD T. SUTTE has been named a vice-president of the combined operations of Jahn & Ollier Engraving Co., Chicago, and Electro-Matic Engraving Co., which recently became a division of J&O. Mr. Sutte, who had served as vice-president of Electro-Matic, is a past president of the Printers Supplymen's Guild and a former advertising manager of THE INLAND PRINTER.

BOB DALZELL has been appointed foreman of the litho press room of Rolf-Clark-Stone, Toronto printing and lithographing house.

STANLEY A. HULL, SR., retired early in April as head of Hull Printing Co., Ipswich, Mass. Management of the 73-year-old printing and lithographing firm was taken over by OLIVER N. MACLEOD, formerly production manager and assistant plant superintendent for Livermore & Knight, Providence, R. I.

MAXWELL S. FRIEDMAN of Consolidated Lithographing Corp. has been elected president of the Young Lithographers Association of New York City.

WILLIAM P. GILDEA, JR., president of the Falconer Co., has been reelected president of the printers' division of the Baltimore Graphic Arts Association.

CHESSER M. CAMPBELL is the new president of the Tribune Co., Chicago, filling the vacancy created by the death of Col. Robert R. McCormick. Mr. Campbell

a greeting from Gibson that Lawson welcomes!

GIBSON Greetings

THE GIBSON ART COMPANY CINCINNATI

E. P. Lawson Co.
628 So. Dearborn St.
Chicago, Ill.

March 15, 1955

Gentlemen: –

We of the Gibson Art Company have recently installed a third Lawson 52" Heavy Duty Hydraulic Clamp Cutter. Our conclusion is, after operating two of the same machines for 3 years, they meet our exacting demands for precision cutting.

The performance and ease of operation coupled with the uniformity of clamping pressure which is due to the use of hydraulics, greatly increases our efficiency in accuracy and production.

Again, may we say, that we are completely satisfied with the all-over performance of the Lawson Cutters.

Very truly yours,
THE GIBSON ART COMPANY
Harry J. Connell
Supt. of Printing Dept.

Gibson Art Company of Cincinnati, Ohio have earned the reputation for outstanding greeting card production. When they inform us that their 3 Lawson Heavy Duty Hydraulic Clamp Cutters *"meet our exacting demands for precision cutting"* . . . and our equipment *"greatly increases our efficiency in accuracy and production"*, they have provided us with the kind of greeting that rewards our efforts in the pioneering and development of successful hydraulic clamp cutters.

Write today for illustrated Folder on 39", 46" and 52" Cutters also Rapid 3-Knife Trimmer and Multiple Head Drill

E. P. LAWSON CO. main office: 426 WEST 33rd ST., NEW YORK 1.

CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING

EXCLUSIVE DISTRIBUTORS SALES AND SERVICE

HARRY W. BRINTNALL CO. **Los Angeles, San Francisco, Seattle** A. E. HEINSOHN PRTG. MACH. **Denver** SEARS LTD. **Toronto, Montreal, Winnipeg, Vancouver** SOUTHEASTERN PRINTERS SUPPLY CO. **Atlanta** WESTERN NEWSPAPER UNION **Tulsa, Little Rock, Okla. City, Shreveport** F. C. PALMER & CO. **Dallas, Houston, New Orleans**

had been vice-president of the company, which publishes the *Chicago Tribune* and manages other McCormick interests, since 1951.

PAUL L. BLACK has been named board chairman of the Jersey City (N. J.) Printing Co. Other new officers include WILLIAM Y. DEAR, JR., president and treasurer; REGINALD F. TURNER, executive vice-president and general manager; and LEONARD C. VANDERVELD, assistant treasurer.

JOHN H. LORD is manager of the new graphic arts laboratory established by Fairchild Graphic Equipment, Inc. He formerly held graphic arts positions with Bigelow-Sanford Carpet Co., Wendell P. Colton Co., and Monotype Composition Co. of New York.

KURT E. HEINRICH, formerly with National Process Co. and D'Arcy Printing & Lithographing Co., New York, has joined the sales staff of American Colortype Corp.

SIDNEY GODDIN, formerly vice-president, is now president of Walker Engraving Co., New York. He succeeded Clarence Epstein, who retired recently.

ACME STEEL RULE DIE CORP. moved early in March to new, larger quarters in Waterbury, Conn.

BURT L. KASSING, former director of process and product development at Nekoosa-Edwards Paper Co., has been named manager of the company's new production planning department.

WILLIAM G. FORSTER has been named president of Herbick & Held Printing Co., Pittsburgh, filling the vacancy created by the recent death of Albert C. Held. Before joining the firm in 1953 as manager of sales, Mr. Forster had been eastern manager for the George H. Morrill Div. of Sun Chemical Corp.

William G. Forster

Walter C. Bohland

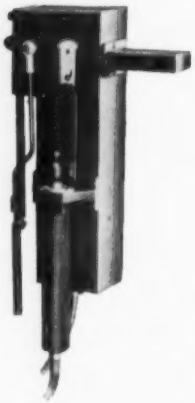
WALTER C. BOHLAND, formerly a sales representative for Harrison & Smith Co., Minneapolis printing firm, has been named general sales manager for Houston Tradetypers, Inc., Houston, Tex.

ALBERT F. DUVAL, JR., was elected early in April as vice-president in charge of sales for United States Envelope Co., Springfield, Mass. He had been general sales manager since 1953.

ROBERT F. NELSON is now president and general manager of Modern Engrav-

The Star Selectro-Matic Quadder

INSTALLED IN 8 HOURS



When today's high composing-room costs are considered, the time required for a quadder installation is an important factor. Only the STAR Selectro-Matic Quadder can be applied during a single shift. This is one other way in which many production dollars are saved when you choose the Selectro-Matic Quadder.

In addition to this unequalled installation service, the STAR Selectro-Matic Quadder has many other outstanding and exclusive features designed to increase production on all types of white space composition.

A new 8-page brochure will bring you complete information about the many new time-saving features . . . information about the famous "Memory Circuit" . . . information about how the Selectro-Matic Quadder automatically quads short lines . . . how it adapts to Teletypesetter operation . . . and much more. Write for it today!

Precision TRADE ★ MARK Parts

BRANCH 1327 BROADWAY KANSAS CITY, MO
AGENCIES CHICAGO · MINNEAPOLIS
LOS ANGELES · DENVER · BOSTON

LINOTYPE PARTS Company, inc.
SOUTH HACKENSACK, N. J.

HOW MANY HANDS DO YOU NEED IN THE DARK ROOM?

THE 4 IN ONE... Pahelart

AUTOMATIC DEVELOPING SINK

DOES *EVERYTHING*

From coast to coast, modern plants and those *going* modern are installing Pahelart, the new *agitating* dark room sink. Here, in one compact unit, film is developed, fixed and washed to the rhythm of mechanical agitation—continuous or for set periods. At the flick of a switch, you can select the proper amount. And, of course—temperature control and stainless steel construction.

Write for the dealer nearest you.

GRAPHIC ARTS CENTER 207 WEST PARK AVENUE, STATE COLLEGE, PA.

We tell your prospects and customers: *"You first need a good printer"*

Many a shrewd businessman is well aware of the prime importance of a good printer in the promotional operation of his enterprise. But just to re-emphasize this point and to bring it to the attention of those who may not fully realize its significance, S. D. Warren currently advertises the fact each month in national magazines, as during the past forty-odd years.

The message at the right, for example, appears in THE SATURDAY EVENING POST (May 14), U. S. NEWS & WORLD REPORT (May 13) and BUSINESS WEEK (May 21).

S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

BETTER PAPER — BETTER PRINTING

Warren's
STANDARD

Printing Papers

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.

Want more people to buy your product?

There are two proven methods f
expanding your sales. Both are
used with eminent success by
ous businesses.

1. Increase the number
prefer and use your
who tell their friend
tages.

2. Reduce the nu
undervalue your
are inadequately

You can progr
goals with the hel
circulated printe

How Printed

Good printed p
and *how* your pr
benefits — and th
you. Good printe
your customers t
product to others, t
authority of the print
power of word-of-mouth

Furthermore, good print
erase prejudices created by
gossip. By fully explaining, ill
and documenting the facts of you
periority, both major and minor, you
story IN PRINT can set people straight
and correct false notions that too often
divert sales into competitive channels.

Your Ally — A Good Printer

No matter what form of selling literature you need — booklets, brochures, broadsides, bulletins, folders, reports, manuals, house organs, catalogs — you *first* need a good printer. And you need him as part of your working staff *right from the start.*

Only when you call him in at the beginning of your planning can he save you most in time, effort and money. Then he can most effectively apply his unique skills and techniques. One thing is practically certain: He will specify Warren's Printing Papers for your job. Printer knows Warren pa

Printing Papers

Some of the forms of literature, printed on WARREN'S STANDARD PRINTING PAPERS, *that are aiding Industry*

The GREATEST LINE of ARC LAMPS Ever Developed

nuArc

N-110

OFFERS YOU 3 MOTOR DRIVEN AUTOMATIC ARC LAMPS

Superior performance is at your command in any of the 3 popular nuArc Arc Lamps. Proven performance over years of continuous use. Better halftones, better images, better runs, all these and many more advantages are yours. Greater economies possible too. See and try the nuArc Arc Lamp that is best for your needs.

N-110—7000° KELVIN TEMPERATURE, 15 amp. draw
N- 50—7000° KELVIN TEMPERATURE, 7 amp. draw
N- 75—7000° KELVIN TEMPERATURE, 12 amp. draw

Make pre-sensitized plates in 20 to 90 seconds.

The **RAPID PRINTER** with genuine Enclosed Carbon Arc System

Choose from 3 models that handle plates from 12 x 16" up to 17½ x 22½". Genuine carbon arc-vacuum printing frame system assures large plant quality and production economies. Your choice of 3 popular models.

RP-21 Floor Model—Plate Size 17½ x 22½"
RP-17 Floor Model—Plate Size 14 x 20"
RP-13 Table Model—Plate Size 12 x 16"

nuArc **Write Today** for free information

nuArc Co., Inc.
824 S. Western Ave.
Chicago 12, Ill. Dept. I. P. 200
Please send Bulletin No. 230/400
Name
Title
Company
Address
City Zone State

ing & Machine Co., Hillside, N. J., manufacturer of embossing machines and steel embossing rolls. Mr. Nelson formerly was executive vice-president of American Type Founders and president of Lanston Monotype Machine Co.

JOSEPH H. MAGRUDER, who joined Oxford Paper Co. last year, is now the company's advertising manager.

ALUM-O-LITH, INC., manufacturer of presensitized offset plates and platemaking chemicals, has opened a new plant, office, and laboratory building at 278 Arden Drive, El Monte, Calif.

JOHN R. HOWELL has been appointed vice-president in charge of sales for Sterling Electric Motors, Inc., Los Angeles. He has been with the company for 27 years.

ROBERT CRANE was elected president of Byron Weston Co. at a recent board meeting. He joined the organization in 1929 as a salesman.

Robert Crane

Edward R. Harris

EDWARD R. HARRIS is now a vice-president of Mead Board Sales, Inc., Cincinnati. Mr. Harris has been with Mead since 1925.

HARRISON EDWARDS, formerly head of the order department of New York & Pennsylvania Co., New York paper manufacturer, has been appointed sales representative for the company in Philadelphia, Baltimore, Washington, and Richmond.

PETER M. KROON, manager of the New York office of Amsterdam Continental Types & Graphic Equipment, Inc., has been elected to the post of vice-president of the company.

ROBERT A. SEIXAS is the new sales representative in Florida for Ideal Roller & Mfg. Co., and HOWARD J. RODGERS is representing the company in New York.

E. H. HAMILTON has been named Cleveland-Pittsburgh sales representative for the Miehle Printing Press & Mfg. Co.

M. L. HORTON is now technical representative for Azoplate Corp. in the New York metropolitan area. He has been active in graphic arts work since 1941.

JOMAC, INC., has been appointed New England distributor for the line of David M offset blankets made by Master Products, Inc., Puerto Rico.

CRAFTSMEN MACHINERY CO., Boston printing equipment firm, moved recently to a new location at 75 W. Dedham St.

IDEAL PAPER CO., Los Angeles, recently announced its purchase and consolidation of the Fred H. French Paper Co.

RICHARD BERESFORD, who had been active in the printing equipment field for more than 40 years when he retired in 1949, died April 1 at his home in Yonkers, N. Y. He was 81. He joined Lanston

Stickin' Around with KLEEN-STIK

Say It With KLEEN-STIK!

Special selling messages—Christmas greetings, f'rinstance—take on an *extra-special* flair when they're designed around the marvelous self-stickin' qualities of KLEEN-STIK. This miracle moistureless adhesive makes possible "out-of-this-world" P.O.P. applications! Just let your imagination go, and maybe *you* can come up with an idea like these:

Spinning Santa . . .

Santa Claus is "in a whirl" on this tricky mobile, carrying good will for SIMMONS-SISLER CO., St. Louis printer and lithographer. To make it useful as well as decorative, FRANCIS A. HILLIKER added a KLEEN-STIK tag bearing this clever poem:

Hang me on your Christmas tree,
Or from your chandelier.
Stick me to your mantle,
I'll bring a note of cheer.
Hang me in your doorway,
I'll make it bright and gay.
Put me anywhere at all,
But don't throw me away!

Holiday "Wine SELLER"

Sales don't grow on trees for PETRI WINE CO., San Francisco—but their 1954 Holiday message does! Ad Director E. HUGH SMITH really "went the limit" on this unique die-cut tree with its gleaming acetate dangler. Strips of handy KLEEN-STIK "D" TAPE, applied right in the printer's plant, make it simple to peel 'n press onto any flat surface in the retail store. A big hand for VELVETONE CO. and BOB BURGAN for a flashy production job!

Christmas time or *any time*—KLEEN-STIK makes a festive occasion out of every P.O.P. job. You can give your customers a "gift" of extra selling appeal for their window streamers, shelf edgers, die-cut signs, bumper strips, and other merchandising helps. Write for your big free "Idea Kit" and info on KLEEN-STIK's top-quality printing stocks — available thru leading paper suppliers coast to coast.

KLEEN-STIK PRODUCTS, INC.
225 North Michigan Avenue • Chicago 1, Ill.
Pioneers in Pressure Sensitives to the Trade

This full-page advertisement has been seen by the readers of *Time* and of *U.S. News & World Report*

ADVERTISING THAT HELPS YOU SELL

Mead Papers mean business . . . for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers unforgettable in the minds of your customers—all who buy and specify paper products—is the job being done through our national advertising. Remember, Mead Papers mean business for you.

ALPENA MANIFOLD

ONE OF AMERICA'S LEADING UTILITY MANIFOLD PAPERS BUILT TO PRINT BY LETTERPRESS, OFFSET AND MULTILITH

MANUFACTURED IN SUBSTANCE 8# AND 9# IN WHITE, AND 9# IN BLUE, PINK, GREEN, CANARY, BUFF AND GOLDENROD

STOCKED IN STANDARD BOND SIZES BY BOTH MILL AND MERCHANT

STRONG, BRIGHT, RUGGED FOR PRINTING OFFICE AND FACTORY FORMS, BROADSIDES, MAILING STUFFERS, PACKING LISTS, MANIFESTS AND SECOND SHEETS

MANUFACTURED BY

FLETCHER

PAPER COMPANY

ALPENA, MICHIGAN

Monotype Machine Co. 46 years ago and was New York district manager when he retired.

LEWIS M. PFISTER, formerly with St. Regis Paper Co., has joined the Packaging Div. of Sinclair & Valentine Co.

CHARLES SABEL, merchandising consultant, has been appointed to head the newly formed Forward Planning Group of Eastern Corp. The group will conduct continuous studies to forecast consumer needs in the fine paper field.

ROY W. NEWMAN has been promoted to vice-president and treasurer of General Binding Corp. and its affiliates. Mr. Newman had been chief accountant of GBC before his promotion.

J. R. SCHERRER and CHARLES MACHIN have been named Los Angeles sales representatives for Ideal Roller & Mfg. Co.

JOHN H. LORD has been appointed manager of the newly created graphic arts laboratory of Fairchild Graphic Equipment, Inc., in Jamaica, N. Y.

FRANK D. LAZELLE is now on the Chicago sales staff of E. P. Lawson Co.

PAUL F. TRAPP has been advanced to vice-president in charge of production at Curtis 1000, Inc., Hartford, Conn. He will be responsible for service and production in the company's five envelope-making plants.

SUN CHEMICAL CORP. has made a licensing agreement with Dainippon Printing Ink Manufacturing Co., Tokyo, under which Dainippon will manufacture and market Sun Chemical products in the Far Eastern market.

Halley

Sheet Fed Rotary
NUMBERING AND PERFORATING MACHINE
(Hand or Automatic Feed)

Numbering on a printing press means a loss of 33/50% possible production due to the reduced speed.
Why not use the printing press for printing, and remove your numbering to the bindery?

At the same operation, the Halley machine permits work to be:

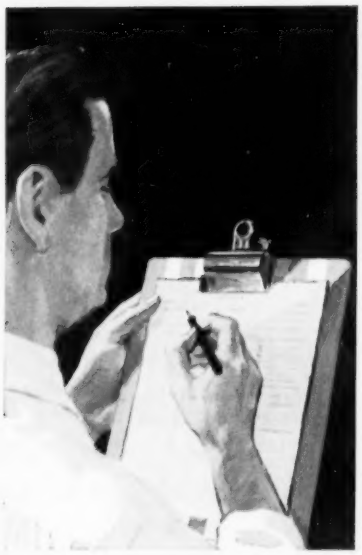
- Collated
- Imprinted for address changes
- Numbered
- Perforated
- Cross perforated (with added unit)
- Slit
- Jog delivered
- Numbered to 4 skip without skip wheels
- Any number of repeats before changing
- Skipped (done by combining skip switches with skip wheel)
- Produced at speed of 3000 sheets per hour

Write for pamphlet containing complete details.

Halley Rotopress Corporation

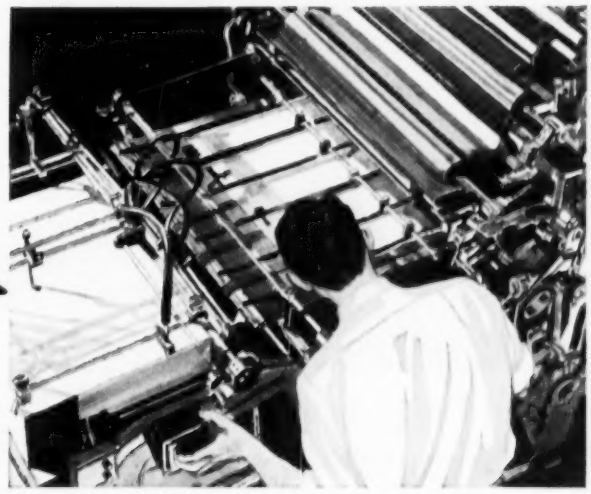
3312 N. Ravenswood Ave., Chicago 13, Illinois

Telephone: BUckingham 1-4330



<On the estimate...

On the press...>



<On the customer's desk...

new **CONSOLITH GLOSS** makes the best impressions!

You have to *run* new CONSOLITH GLOSS to fully appreciate the quality and performance this sparkling new offset delivers *at a cost only slightly higher than ordinary uncoated papers.*

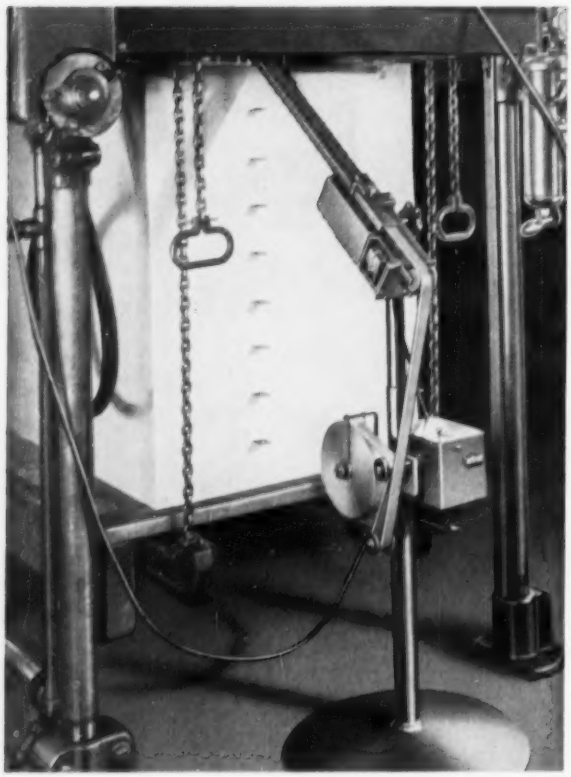
Leading lithographers who are using it for catalogs, folders, inserts and similar quality jobs are downright enthusiastic. They say the fully mineral-coated, highly finished surface of CONSOLITH GLOSS provides the superior printability and opacity of more expensive offset papers. Its high dimensional stability and excellent strength, bulk, and ink receptivity also make important contributions to topflight press performance.

Like *all* Consolidated Papers, new CONSOLITH GLOSS is pre-tested on the press to assure consistently fine quality results. But why not test it yourself, too? *Only* your Consolidated merchant has it, and he'll be glad to give you free trial sheets. Just run them and *see* why so many top lithographers have been so quick to praise this exceptional new offset value.

Consolidated enamel printing papers

production gloss • modern gloss • flash gloss
productolith • consolith gloss • consolith opaque

CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 S. La Salle St., Chicago 3, Ill.



Portable Automatic

SHEET COUNTER and MARKER

for Press Delivery Skid Loads

- **Eliminates counting time—builds profits.**
- **Fits all press sizes and sheet sizes.**
- **Count set by simple toggle arm selector.**
- **Count easily adjusted for zero start.**
- **Count readily corrected for spoiled or pulled sheets.**

This compact, portable unit automatically *counts* and *marks* sheets being stacked at the delivery end of presses, sheeters, die cutters, etc. Costly hand counting is eliminated—absolute accuracy is insured.

The solenoid-operated counter is activated by a count pick-up switch on the machine, with uniform marking tabs inserted into the stack at pre-determined intervals. The standard counter permits marking sheets at intervals of 50, 100, 200, 500 or 1,000. For odd counts, a Cyclo-Monitor control is furnished, permitting selection of *any count interval* from 1 to 2,000.

Counter & Control now offers a complete line of automatic marker inserters for every type of job—general purpose or special. Compare your present sheet counting costs and the savings obtainable with one of these new units. Ask for recommendations (no obligation).

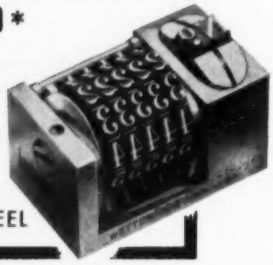
WRITE NOW FOR BULLETIN 401

COUNTER & CONTROL CORP.
5217 W. Electric Ave.
MILWAUKEE 14, WISCONSIN

NONPAREIL
$24.00 *

One-piece solid steel frames

$29.00 *
LOCK-WHEEL



COMPARE Design Features Quality Price

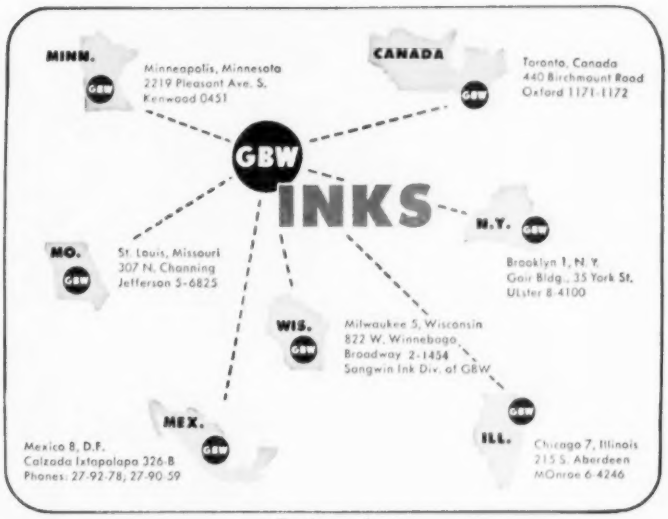
NONPAREIL MODEL—for large dia. cylinder, automatic and platen presses—Roman or Gothic figures—forward or backward motion—"No," slide plunger only 7 pts. high.

LOCK-WHEEL MODEL—for small dia. cylinder high-speed presses—same features as nonpareil plus patent lock bar which prevents "throwover."

*6 wheel models $2.00 extra. Removable slide plunger $1.00 extra. 7- and 8-wheel models available. All prices F.O.B. Brooklyn, N. Y.

Dollar for Dollar WETTER Gives You More

WETTER NUMBERING MACHINE CO.
ATLANTIC AVENUE & LOGAN STREET · BROOKLYN 8, N.Y.
ONLY UNION MADE NUMBERING MACHINE IN U.S.A.



For the very finest
in printing inks contact your nearest factory

GAETJENS, BERGER & WIRTH, INC.

Traditionally Fine Inks for over a Century—

DO YOU need an easier way *to control colors in your own pressroom?*

DO YOU need large quantities of ink with uniform quality and color, batch after batch?

DO YOU need permanent inks . . . need blacks that are ultra deep . . . need colors that have such stand-up brilliance they are used on award winning lithography?

DO YOU need scratch-proof inks . . . need gloss inks that are easier to use . . . need inks that set and dry quickly, yet must sparkle with life?

For personal attention on all your ink needs and problems, call the nearest GBW factory. A sales technician will show you how the right kinds of inks for your particular shop can save time, money and help you produce the finest in printing.

Please send me your free pocket-sized manual "Using Ink" that helps pressmen solve simple everyday ink problems.

Your name _____

Your address _____

_____

Please send to your nearest GBW factory

"Be JET-ALIVE in '55!"

The fastest selling many-purpose, many-profit automatic in history . . . over 3,000 of this model installed in recent times.

Of course it's the fabulous 17½x22½ Jet Baumfolder. 5 folds in one operation . . . 60 different styles of folds.

You invest only $100 as initial. From then on your Jet Gold-mine will increase your monthly net profit many times the small monthly payment.

★ ***Jet-Speed PERFORATING—***
World's fastest multiple-line perforator.

★ ***Jet-Speed CUTTING—***
Cuts out bleed trims and end trims while folding.

★ ***Jet-speed SCORING.***
Jet-speed crimping . . . recollating, etc., etc.

RUSSELL ERNEST BAUM, INC., 615 Chestnut Street, Philadelphia 6, Pa. — Phone: Lombard 3-8164

AMERICAN PRESENTS

NUMBERAMA

THE ALL-AMERICAN LINE FOR 1955

•

WRITE FOR FULL DETAILS

AMERICAN NUMBERING MACHINE CO, BROOKLYN 8, N.Y.

ROGERS puts the "SOLVE" in *Solvents*

ROGERSOLvents Solve Wash-up Problems

There is a ROGERSOL product for every one of your solvent requirements—type, rollers, blankets, plates, press—and each is guaranteed for high quality and dependable performance. What do YOU need now?

ROGERSOL UB-105

New type wash removes dry ink. Leaves no greasy film! Also cleans plastic, metal or rubber plates — without damage. 105° flash point. Safe. Non-toxic. Lowest priced high flash cleaner on the market.

ROGERSOL N.F.

Popular dry ink remover for type and rollers — works instantly and safely without harm to plates or rollers. Absolutely non-inflammable—contains no carbon tetrachloride. Carries Underwriter's seal of approval.

ROGERSOL REGULAR

Powerful low-flash dry ink remover and roller wash that gives finest results for lowest expenditure! Safe to hands, rollers, etc.

ROGERSOL N.F. No. 9

The dry ink remover with exceptionally high flash and toxicity control. Removes any dried ink instantly and safely. Harmless to hands and rollers.

FREE SAMPLES: Test these products for yourself. Send for generous FREE samples today!

DEALERS: *Write for interesting proposition*

HARRY H. ROGERS COMPANY

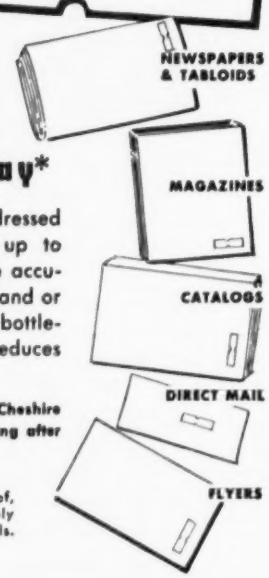
5331 S. CICERO AVE. CHICAGO 32, ILL.

Phone: REliance 5-5100

Mrs. William E. Bowman
7737 North Eastlake Terrace
Chicago 26, Illinois

MASS MAIL

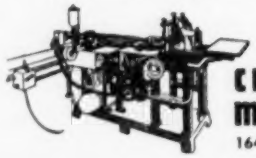
The CHESHIRE Way*



● Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottlenecks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

* An addition to, not a replacement of, your present addressing system. Apply roll strip or continuous pack form labels.



CHESHIRE MAILING MACHINES, INC.

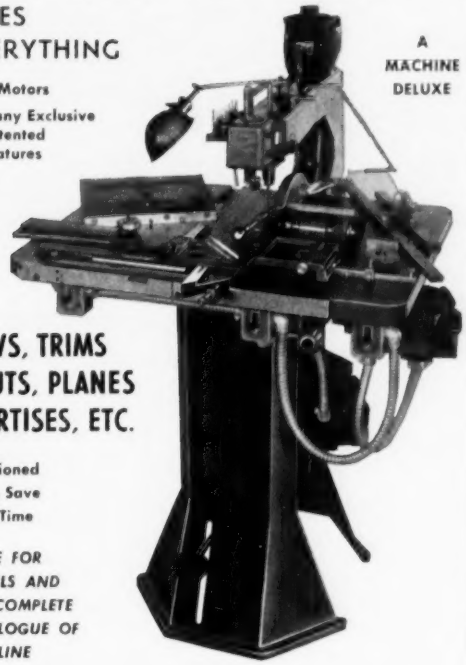
1644 N. Honore Street, Chicago 22, Ill.

RICHARDS' ELECTROMATIC

DOES EVERYTHING

A MACHINE DELUXE

- 3 Motors
- Many Exclusive Patented Features



SAWS, TRIMS ROUTS, PLANES MORTISES, ETC.

Precisioned Plates Save Press Time

WRITE FOR DETAILS AND FOR COMPLETE CATALOGUE OF OUR LINE

J. A. RICHARDS CO. KALAMAZOO, MICH. 13 F

ARE YOU "Penny Wise"?

LITH-KEM-KO COPPER BASE FOR ALUMINUM

May cost a few more pennies per plate but the results are really exceptional. Lithographers in all parts of the country are reporting runs of over 200,000 from a single plate — some as high as 350,000 — when made with LITH-KEM-KO Copper Base on Aluminum. Learn how it's done — mail the coupon TODAY.

FREE
Technical details.
Use this coupon.

LITHO CHEMICAL & SUPPLY CO.
46 Harriet Place, Lynbrook, L. I., N. Y.
Please send us complete information on LITH-KEM-KO COPPER BASE for Aluminum.

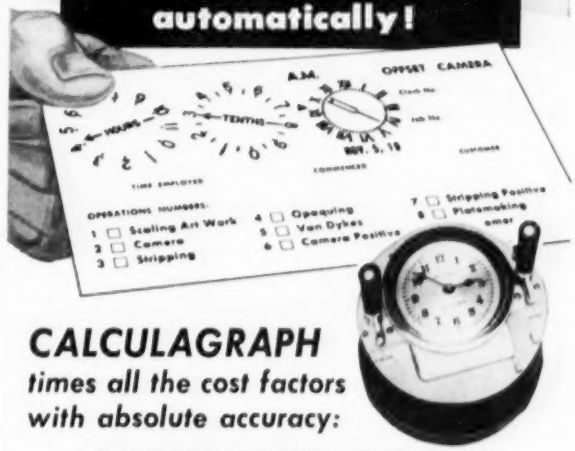
Name _____
Company _____
Address _____
City _____
State _____

Photo — Courtesy of Lord Baltimore Press Baltimore, Maryland

Protect your profit with accurate cost data—

CALCULAGRAPH

—figures elapsed time (ACTUAL TIME WORKED) automatically!



CALCULAGRAPH

times all the cost factors with absolute accuracy:

REGISTERING-PROVING, MAKE-READY, RUNNING, PRESS CLEAN-UP, WAITING FOR INK, HELD BY OFFICE, CHANGING ROLLERS, CHANGING BLANKETS, PLATE REPAIRS, PRESS REPAIRS, WAITING FOR HELP

Calculagraph automatically figures elapsed time on your operations. It handles dozens of cards in any sequence and even deducts non-working periods if desired. The typical printed card (illustrated above) snows elapsed time automatically figured by the Calculagraph. Calculagraph printed time records protect your profits on every job. Write for details.

Agents in principal cities — ask for a demonstration. Call or write Dept. 304B

CALCULAGRAPH COMPANY
306 SUSSEX ST., HARRISON, NEW JERSEY

STANDARD OF ACCURACY SINCE 1892

A Really Complete DIE MAKING SERVICE!

Dies—that are tough & hard—last longer.
Dies—that are Accurate & level — require less make-ready
Dies—that reflect our understanding of your problem (no errors on our part & we often "spot" yours).
Jackets—good dies & good jackets—get top results.

ACCURATE STEEL RULE CUTTING DIES — SAME DAY SERVICE

ACCURATE CUTTING & CREASING DIES — SAME DAY SERVICE

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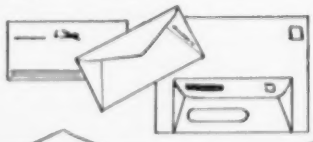

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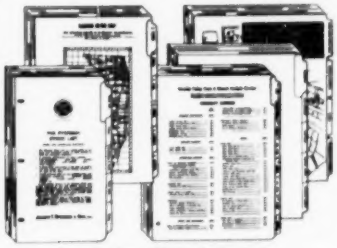

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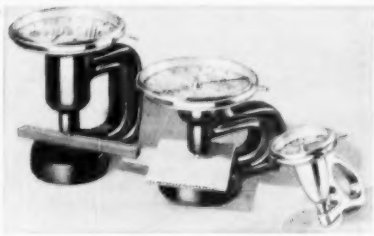

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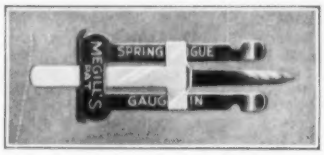

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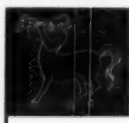

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Box No. 1, The Inland Printer

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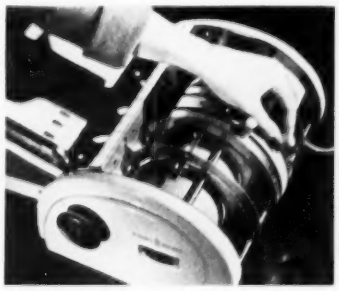
Makes money folding short runs!

Costs less than a typewriter!

Hand folding is always costly...the FH can fold an entire short run in less time than it takes to set up your standard folding machine. Just move two knobs and the FH is set, and ready to fold!

Small, portable, the FH can be carried anywhere, used by anybody, doesn't need skilled operators. Electrically driven, with semi-automatic feed, it folds far faster than a person can fold by hand. It can make two folds at once, double folding 8½" x 11" sheets up to 5,000 per hour. With automatic feed *(optional at slight extra cost)*, it is even faster.



Set the two indicator knobs on the inch scales to the widths of the folds wanted, and the FH is ready to fold!

The FH makes eight different folds, handles sheets as large as 8½ x 14 inches, as small as 3 by 3 inches, in all sorts of weights and finishes. It even folds sheets stapled together.

Precision-built, long-lasting, the FH is a money maker in any shop. Call your nearest PB office for a demonstration. Or send the coupon.

The larger FM, fully automatic, folds up to 19,000 sheets per hour!

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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ It doesn't seem to matter what has been invented; sooner or later the Russians get around to claiming credit for it. Now the bearers of the Red Banner have added phototypesetting to a somewhat impressive and ever-increasing list.

A Soviet pamphlet reports that about 60 years ago one V. A. Gassyev invented the first filmsetting machine. He paid license fees for his patent for several years, but it seems nothing was heard from him between 1909 and 1950. In the latter year, a Soviet printing industry paper, *Poligrafitcheskoye Proisvoditvo* (how come we aren't on its exchange list?), got around to printing an article on the invention. Mr. Gassyev was discovered still teaching physics in a small town in the Caucasus region.

Gassyev's machine, which, incidentally, the above-named *PP* says is still in his possession, is about the size of an ordinary typewriter. The keyboard is electrically motivated and shift keys turn a disc with 120 letters and signs in 30 rows toward a photo objective to expose any character the operator selected.

The Soviets also are supposed to have conducted other experiments in film typesetting. Who knows? Who can prove it? Maybe the claim is valid; maybe it isn't. The Russians won't lift the Iron Curtain long enough to photograph an ampersand, much less the whole alphabet.

★ CHINESE PROVERB: Salesman who cover chair instead of territory always on bottom.

★ Promotion pieces are issued by the millions in the printing industry, but we received one piece the other day that caused us to sit up and take notice. Usually, our big circular file, a waste basket three feet high, is filled to overflowing at the end of the day. Funny though, this piece wasn't even printed but came through in page proof form from that good friend of the printing trade press editors, Jim Brackett, PIA general manager in Washington.

The growth of Printing Industry of America, Inc., is nothing short of phenomenal in fewer than nine years. The new promotion piece, called "Memorandum About PIA," is a check-list descriptive of the activities of the association. PIA's membership now consists of some 5,000 members affiliated through 55 local, regional and national associations, and some 300 members-at-large.

The membership jumped from 1,400 to the 5,000 figure in fewer than nine years. Annual expenditures increased from $150,000 to $450,000 in the same period. There are now 30 persons on the PIA staff; there were five nine years ago.

The booklet describes PIA's work in the field of industrial relations through the Union Employers Section and the Master Printer's Section for open shop employers. Government relations and efforts in the direction of the improvement of management also come in for considerable discussion. All PIA publications are listed in detail. Programs for various other PIA sections—Rotary Business Forms, Web Offset, Trade Binders and those in process of formation—are outlined.

All in all, PIA has indeed done a creditable job in uplifting the status of the printing industry in this country.

★ Just to show you that age is no barrier in this gigantic printing industry, Bruce Rogers, America's grand old man of typography and design, will be 85 on May 14. He's still working, too, and an exhibition of his past and current work at the New York Public Library, May 13-June 30, will honor him when his birthdate rolls around. Furthermore, he's not even thinking of quitting. More power to you, BR!!

★ Take it from Columbia University, paperback books are not Johnnies-come-lately in the book field. Columbia has just staged a soft cover exhibit that credited Venetian printer Aldus Manutius with starting the paperback trend in the 1490's. Wasn't that about the time Columbus discovered America and recognized it as such without seeing a single drug store selling the now-familiar paperbacks? Further, and probably Columbia forgot to mention, it was Aldus who developed the italic type face so he could get more characters in a line, more characters on a page, and therefore more material in a book with fewer and smaller pages so it could be carried easily in the pocket. Let's see Russia top that one!

★ The other day we received a small folder, 3⅜ x 5 inches, French fold, bearing a picture of a Miehle Vertical and the words, "Announcing our first . . . ." This, we thought, is something some printer has done to announce to his customers the installation of a new Miehle Vertical. Turns out, though, that the folder is a birth announcement sent out by Mr. and Mrs. Douglas O. Morgan of Pittsburgh. Papa is a student at Carnegie Institute's School of Printing Management.

The joke began when his fellow students asked what he wanted, a boy or a girl. The expectant father, in a facetious moment, replied, "A Miehle Vertical."

Mr. and Mrs. Morgan settled for a girl, however. Details of the birth announcement read: "Name . . . Jennifer; Arrival date . . . March 1, 1955; Weight . . . 7 lbs., 7 oz.; Height . . . 20 in.; Feeder Capacity . . . 4 oz.; Type of Feeder . . . suction; Bed size . . . 18" x 36"; Lubrication . . . Johnson's; Gripper Bite . . . two fingers."

One page of the folder depicted a foot print of the new arrival. Of course, it was printed on a Miehle Vertical.

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Teen Crime Grows, Senator Reports

Subcommittee Says Nation Is Losing Fight Against Juvenile Delinquency

WASHINGTON, March 14 (INS)—The Senate Judiciary subcommittee investigating juvenile delinquency today released an interim report which said the nation is waging a losing fight against teen-age crime. The subcommittee said it plans to investigate the effects of radio, television, movies and comic books on child behavior.

The subcommittee said teen-age crime in the United States increased 29 per cent between 1948 and 1952 despite a 6 per cent increase in the juvenile population. The report was released today.

HEARINGS TO RESUME

The subcommittee, headed by Sen. Hendrickson (R-N.J.), said it will resume hearings in 20 cities but none of the localities were named at this time.

"Children are fed a heavy diet of violence and crime through radio, TV, movies and comics," the subcommittee's report said.

The use of narcotics is a serious problem among young people. Law enforcement agents are seizing only about five per cent of the illicit drugs entering the country from Red China.

"We are waging that fight to keep this nation free. To what

in the springtime . . .

it's a pretty hat

. . . softly, smartly shaped to be amazingly flattering to women . . . simulated straw prettily trimmed with shirred grosgrain ribbon. Black, brown, navy, or pink, with matching trimming; white with navy or grey trimming. 20.95

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